

Grossa, bei Dr. Kömisch

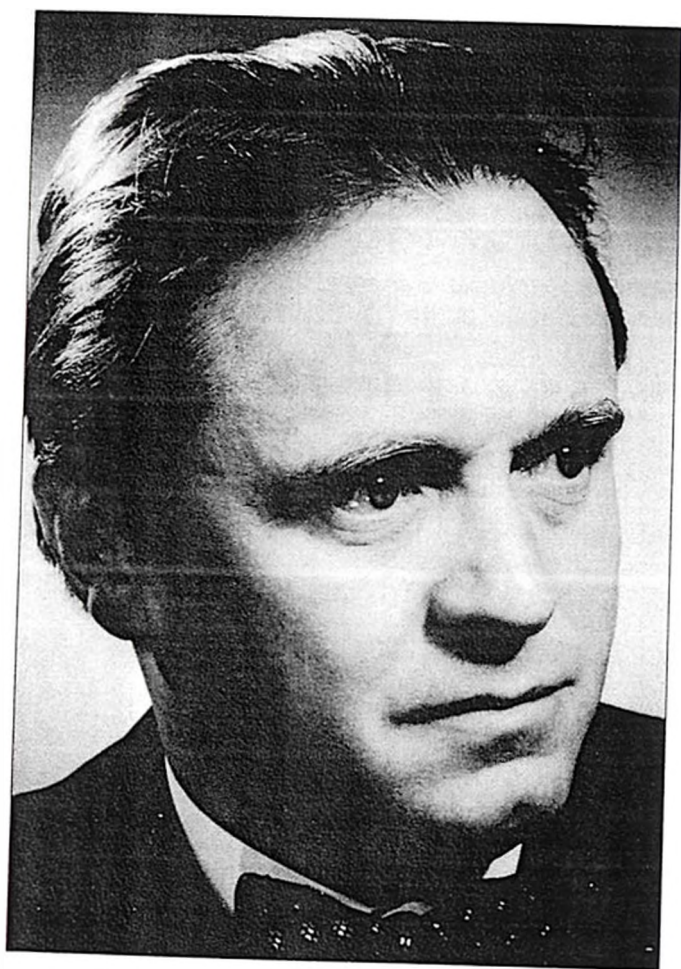
11. Juli 1916



Adolf Busch

LETTERS — PICTURES — MEMORIES

VOLUME ONE



Adolph Busch.

AUGUST 8, 1891 — JUNE 9, 1952



Adolf Busch

LETTERS — PICTURES — MEMORIES

Compiled by
IRENE BUSCH SERKIN

Translated by
RUSSELL STOCKMAN

VOLUME ONE

ARTS & LETTERS PRESS
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*Letters and phrases within letters that are in English in the originals
are here reproduced in Italics.*

11. Juli 1862



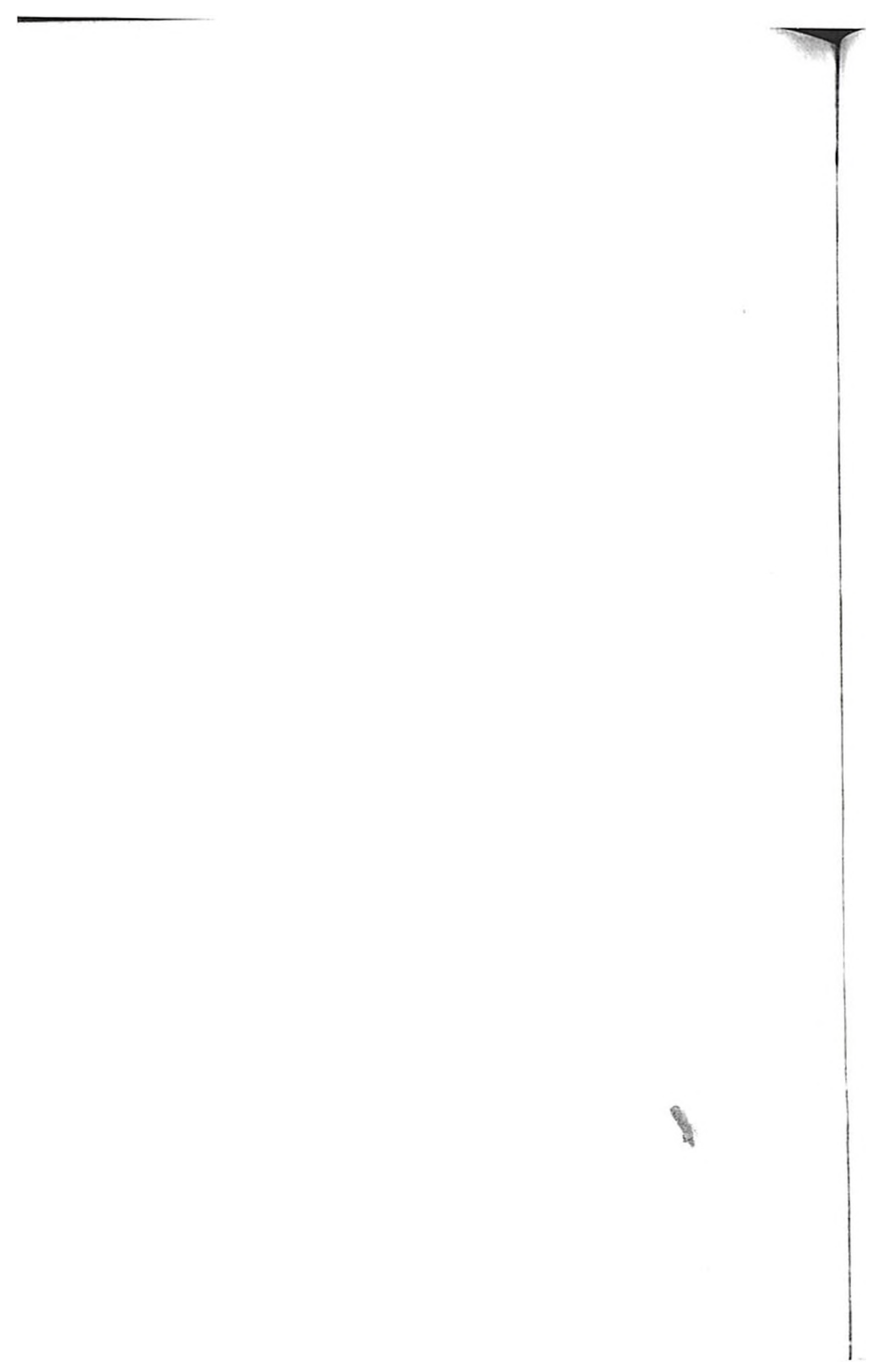
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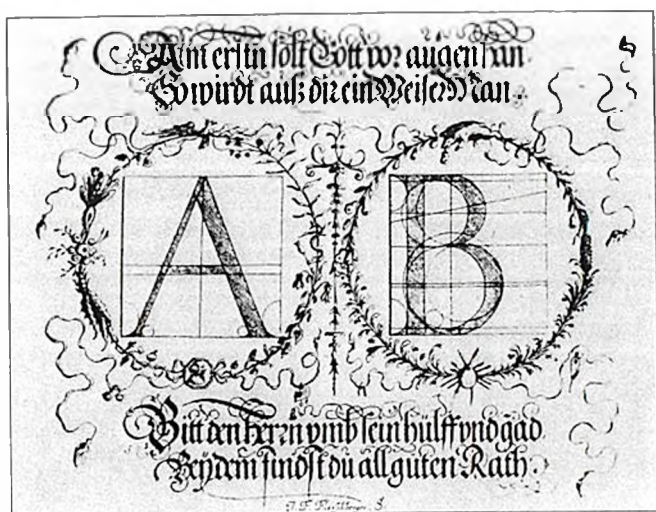
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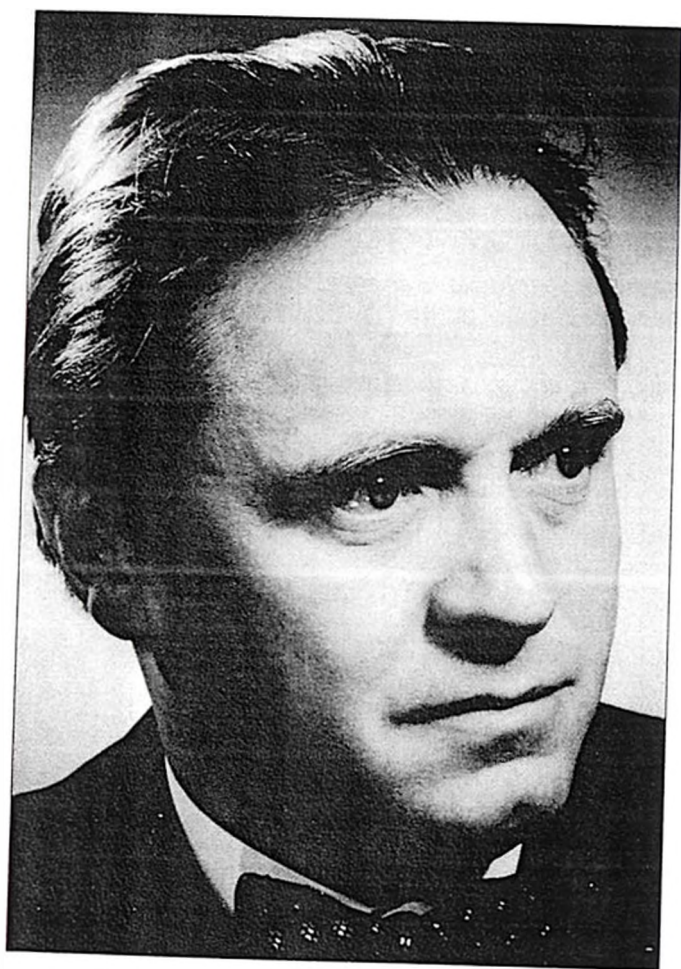
I

LETTERS





Ex libris...



Adolph Busch.

AUGUST 8, 1891 — JUNE 9, 1952



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FOREWORD

On the Greatness of Adolf Busch

ERNST GOMBRICH

"The saying goes that no man is irreplaceable" — writes Jacob Burckhardt in his *Reflections on World History* — "but the few who are, are great." One of these few was Adolf Busch.

True, there have been many good violinists and one may hope that others will come after, but none of them has ever achieved the moral greatness that showed itself immediately in every tone when Adolf Busch took up the violin. That may sound farfetched, and yet I believe that even the recordings we happily have of his playing confirm this impression time and again. My mother, who was an experienced piano teacher, used to say: "When playing the piano, nobody can disguise himself." That naturally applies to all music making and is in fact self-evident. As happens so often in life, the performing musician finds himself confronted by countless major and minor moral decisions. He can neglect the intentions of the composer in order to make things easier for himself, or he can distort them in order to draw attention to himself. The will alone, of course, does not suffice, unless it is matched by sufficient skill. But the greater the mastery, the more, surely, must the performance mirror the moral attitude of the player. That also applies to Adolf Busch. His mastery was well-nigh unlimited. My sister, who was his pupil for many years, likes to tell that he made the hardest of Paganini's Studies even more difficult for himself when he practiced. But naturally virtuosity was never for him an end in itself. Whatever he played, the sheer radiance of his tone revealed the purity and incorruptible honesty of his



The Gombrich children Lisbeth, Amadea, and Ernst, circa 1918.

character. His aim was always to realize the intentions of the composer as perfectly as possible, and to allow the work to emerge flawlessly in all its passion, beauty, and inwardness. His style of music making often reminds me of Winckelmann's description of the classical heritage as "noble simplicity and quiet grandeur."

I also know that Adolf Busch would not have liked it very much to hear me speak of his music-making in such terms. He had no use for rhetoric. He enjoyed telling of the answer that the young Menuhin (who had been his pupil) gave to a gushing admirer who had asked him how he could play so wonderfully with his little fingers: "I put them in the right position." Busch gave a similar reply when asked how he managed to play a certain passage in the second movement of the Beethoven Concerto "so sublimely": "I quietly count to eight." It was no doubt this simplicity that contributed to the impression of moral greatness, for he was all of one piece in life and in art.

I was born 18 years after Adolf Busch, but I believe that I can remember when, at the age of three, I saw the 21-year-old violinist and his wife for the first time in the home of my parents. It was the first of many meetings up to August 1951, when I last visited him in Vermont. Admittedly it is not easy for me in looking back to describe the development which gradually turned the beloved "Uncle Adolf" into the admired artist and mentor.

As an intimate friend of my parents and as teacher of my eldest sister, his authority was taken for granted in our family, and soon Adolf and Frieda had become an integral part of our life. What I admired most during my early

childhood was of course Adolf's sense of fun. He had a trick of entering the room cowering under his coat as a dwarf, and lifting the coat higher and higher with the help of a walking stick to turn into a giant. He was a bear of a man, and I was also a little frightened of him when suddenly he would lift me up and put me on top of a wardrobe or carry me high on his shoulders. Later I particularly liked to listen when, after the tensions of a concert, he relaxed at home and told of the funny episodes he had so often experienced on his travels. He also liked to relate anecdotes about Max Reger, whom he very much admired and whose sayings often left nothing to be desired in their coarseness. He himself also enjoyed a practical joke. Thus he told how once, when playing one of Bach's solo sonatas, he had noticed that an eager



Karl and Leonie Gombrich, circa 1918.

student kept watching his left hand: "We'll see how much fun he gets out of that!", he told himself, and switched to the craziest fingerings, yet in no way compromising the beauty of his playing. The same high spirit also frequently prevailed at the beginning of his quartet rehearsals, which for a time regularly began with their playing a Swedish popular hit, "Amanda," without of course making the subsequent work in any way less serious and intensive, as I was often able to hear from the next room.

Naturally I was also frequent witness to his ready enthusiasms. I remember in particular the impression that the technical perfection of Jascha Heifetz made on him. He frequently talked about Heifetz's ability to stand quite still while playing, and he tried to imitate him in this respect. By chance I once overheard a telephone interview in which he had given vent to his admiration for Heifetz. When the journalist on the other end had apparently asked him what he thought of himself, I heard him say: "I am not so much a violinist as a musician who plays the fiddle."

In later years his unlimited admiration for Arturo Toscanini frequently dominated his conversation. Once, as we were going by taxi to a concert that was to be broadcast, I heard him say: "I only hope Toscanini won't be listening, he does so occasionally." From the beginning he greatly disliked the idea of his concerts being broadcast, and it took a long time till he allowed himself to be persuaded to permit it. What disturbed him was that radio listeners were free to eat, to talk, or to loll about during the most sublime music, which amounted for him to sheer blasphemy. It went without saying that for him the greatness of a Bach, a Mozart, or a Beethoven touched on the divine. However reticent he was in such matters, I still happened to witness his emphatic reply when his highly-strung neighbor at table (a famous violinist) commiserated with him loudly and tactlessly for not believing in God. She was quite wrong, he said: "Who could doubt, when we have Mozart's Symphony in G minor?"

Meanwhile, I had become sufficiently grown-up to reflect on his greatness as well. Indeed, during my first year at university I once attempted to jot down a few recollections of his conversations and his sayings, so as to come closer to the secret of his personality. What I tried — no doubt in vain — to record was the unsought precision of his utterances. He was one of those rare beings to whom it is given to restore the gold standard, as it were, and thus to stem the tide of creeping inflation that threatens to swamp our language with superlatives. "Decent" was his customary term of approval, and "very decent" an expression of real admiration. On rereading these few notes, I realize only too well how little they render of his manner of speaking. For example, he once said to my father on arriving: "We haven't seen each other for a long time, Karl. Thank God we have no need of seeing each other," which was more than any protestation of friendship. When a wealthy acquaintance boasted in his presence that he had continued to pay an employee during his illness, Adolf responded: "Naturally!" — "No, this is

far from natural." — "Well, I only meant it is so for decent people, excuse me for having classed you as one." He said to the same visitor a little later: "For our sake you wouldn't have to come to the concert, but for the sake of the pieces it is worth while, and we intend to play them well." "Maybe we do not play one hundred per cent," he sometimes said, "possibly ninety-five percent." In a similar context I heard him say: "Let those be modest who are incompetent." On the other hand, he once maintained: "What counterpoint is you can learn in a fortnight, but to apply it you need a whole lifetime." In judging compositions that had been submitted to him, he always checked first for evidence of good craftsmanship. His own composing he frequently described as "writing notes," an activity that became ever more important to him the more his success forced him into his career as a performer. Not that he would ever have allowed himself to become blasé. In the Beethoven centenary year of 1927 he played the Violin Concerto over 100 times, "and I never felt stale."

It should be clear from the above that I myself was mostly a mere bystander during these conversations. Only on rare occasions did I have the good fortune of accompanying Adolf on a walk through Vienna, for instance when he wanted to visit the collection of paintings in the Kunsthistorische Museum, where he was particularly fond of the *Storm at Sea* by Brueghel (which at any rate was attributed to Brueghel at that time). He loved painting, he had many friends among painters, and had even toyed with the idea of becoming a painter himself. I still well remember one of his sketch-books filled with carefully finished drawings. During one of these walks he inquired after my plans, and he was not at all pleased to hear of my intention of becoming an art historian, since he disliked any mere talk about art. True, he reflected, there are exceptions, most notably Jacob Burckhardt. And thus it came about that he made me a present of the *Reflections on World History*, in a fine edition on Japan paper, which is why that work came to mind as I began to put down these few recollections.

I am loath to mention the political events which darkened all our lives and also put an end to his cheerfulness: he and his partners had been engaged to play at the Brahms centenary celebrations in Hamburg in May 1933, but after the change of régime a letter arrived saying that Serkin's appearance would be unwelcome, since "the Führer" planned to be present. Busch replied: "Outraged by your impertinence, will naturally not play either." When early in April of that year he gave a concert in Germany and became witness to the brutality and inhumanity of the first anti-Jewish boycott, he cancelled all further engagements and never returned to his homeland. What hurt him most was the attitude of some of his colleagues, who wished to persuade him that since the elimination of Jewish competition his chance had really come. The decision was for him as natural and unproblematic as everything he did.

To quote in conclusion once more from Burckhardt's reflections on greatness in history: "When the educated person sits down to the banquet of the

arts and poetry of the past, he will never be able or indeed willing to banish the beautiful illusion that those who created these great works must have been happy. In point of fact they only saved the ideals of their time with great sacrifices and, in their daily lives, fought the fight which we all have to fight."

London
May 1990

INSPIRATION

DOROTHY CANFIELD FISHER TO IRENE SERKIN-BUSCH

Arlington, Vermont
September 1, 1954

My dear Irene

...your letter, letting me know that you are safely back again, sends me to dictating this letter to you to suggest an idea which has been on my mind for some time. You know how much I always admired your father, both as a highly civilized, noblehearted human being, and as a musician, with all that that means.

I can't bear not to have his fine example more widely shared — and I certainly think it would be the greatest pity if his children and grandchildren and great-grandchildren didn't know in detail about what sort of man he was.

You see what I am coming to — I think that you, Irene, on top of everything else you have to do, should bear in mind the possibility of writing a memoir or biography of your fine father. Rudi would help you as much as he had time from the exacting demands of his profession. I don't suppose you could possibly begin to write it now in these years when the children are still young and Rudi is so active and you are so often away from home and have so many burdens at home. But why don't you in these years bear this purpose in mind, and begin a collection or file of material about him, collecting any letters you can find which he had written, or which had been written to him in Europe or here, any press notices of him, anything about his ancestry and his

childhood, for that is always interesting in the case of a notable personality, photographs of him, memories of him from old friends who will perhaps not be here very long but still have a vivid memory of him. You could just jot these things down or keep them all in one letter-file, and then, not so far in advance in the future, when the children begin to go away to school, look them over and let them take shape in your heart and imagination.

It certainly would be a beautiful thing to do for all who knew him and all who were in his family circle. But I also think the world at large would be happy to have such a record. There are not enough men such as he was to have us willing to let any of them be forgotten. Do think this over and see if it doesn't make an appeal to you...

APPRECIATION

My collection of my father's papers has been assembled over the past thirty-five years or so with the help of family, friends, and acquaintances. I am indebted to all of them.

I am especially grateful to Dorothy Canfield Fisher, who first suggested this project and urged me to undertake it.

I also wish to thank Herr Wolfgang Burbach of the Brüder-Busch-Gesellschaft in Siegen, who made available to me the correspondence between Fritz and Adolf Busch, and Dr. Hedwig Busch, who provided many important documents.

Helen Wolff has stood beside me for many years with encouragement and advice, and in the selection from the letters she made numerous valuable suggestions. No thanks can express what her assistance has meant to me.

I am particularly grateful to my dear friend Ernst Gombrich for his words of introduction.

For the design and creation of this book I am deeply indebted to my co-worker Russell Stockman, who made my dream a reality.

I dedicate this selection to the memory of my dear father on his 100th birthday.

Irene Busch Serkin



*Adolf's parents Wilhelm and Henrietta Busch (née Schmidt),
circa 1900*

EARLIEST RECOLLECTIONS

BY FRITZ BUSCH¹

My brother Adolf was born in August 1891. My mother had had a conventional bourgeois upbringing, and insisted that her children be baptized and brought up in the Protestant faith. My father, who was indifferent to such things, let her have her way. However since he refused to attend church, it was agreed that this second child would be baptized at home in their small apartment. As is often the case with poor people, the pastor was not particularly interested in the affair; he didn't even take the trouble to inform himself about the particulars of the family. At the last moment he rushed into the house, and immediately launched into the baptismal ceremony, intoning: "After sending this worthy couple a charming little boy" — that was me — "the Lord in his infinite goodness has blessed them with a dear little girl."

My mother motioned to the pastor in terror while my father smiled in delight. But the pastor, unperturbed, kept right on with his sermon until he came to the question: "And now I ask you dear parents, what is this little girl to be called?" Choking back her tears, my mother managed to respond: "Adolf Georg Wilhelm." The pastor was visibly stunned, but hurriedly brought the sacred rite to its proper conclusion, then vanished as quickly as he could.

¹ From his autobiography, *Aus dem Leben eines Musikers*, Fischer Taschenbuch Verlag, Frankfurt am Main, 1982, pp. 13f.

BY ADOLF HIMSELF

Adolf used to tell his grandchildren that he began playing the violin even before he could stand or walk. His father had made him a tiny fiddle and a bow, and would set them down on the floor for him, whereupon Adolf would immediately crawl toward them and, lying on his stomach, amuse himself by drawing the bow across the open strings.



*Adolf playing his first concert at three and a half,
at a convention of 200 teachers in Siegen, Westphalia.
His program: "Variations on 'Alle Vöglein sind schon da'";
his honorarium, never forgotten: a hot dog and a glass of milk.*



*As a member of his father's dance orchestra in around 1900
(Wilhelm Busch with cello on the left).*

At Easter time in 1898 Adolf entered school. There were many collisions with his teachers. One of them, whom Adolf had nicknamed "the Tadpole," would call him to the front of the room in every class: "Busch, you were giggling." And then he would thrash him. Adolf would take it without uttering a word of complaint. But on his way back to his seat he would make such faces that the whole class would break into laughter. So once again he would be called to the front, and again he would receive a thrashing. The scene was repeated over and over.

One day the teacher called Adolf forward once more, but this time there was to be no beating. "I hear that you play the violin. What can you play, then?" — "The Violin Concerto by Bériot." — "Then play it for us! Here's my violin." — "On that fiddle you can't really play anything." — "Play it anyway!" As Adolf played, the teacher was so moved that he wept, and from then on he never punished the boy again. Instead, he would make him play during every singing class, often for the whole hour.¹

¹ Quoted from the appreciation by Otto Grüters, Düsseldorf, in the collection *In Memoriam Adolf Busch*, published by the Brüder-Busch-Gesellschaft, Dahlbruch, in 1966, p. 5.



Adolf and Fritz in 1901

Letters 1906-09



TO OTTO GRÜTERS¹

Postcard

[Cologne]

April 11, 1906

Dear Herr Dr.,

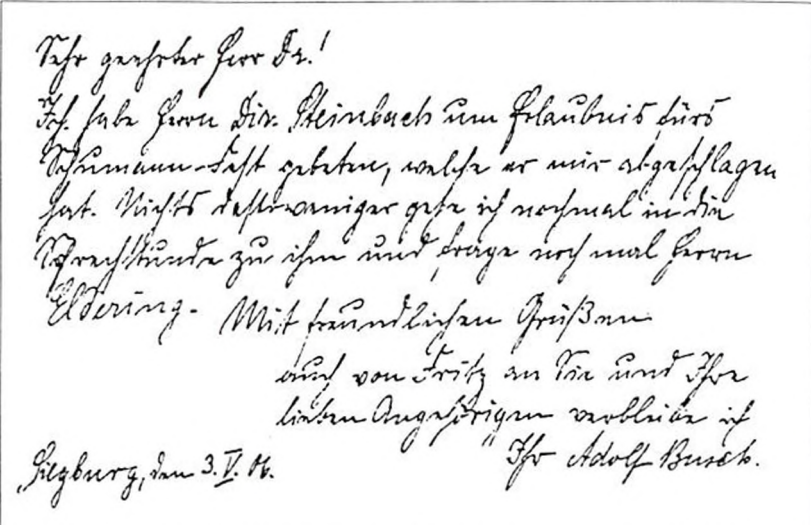
I apologize for being so late in thanking you for your nice present², but the last few days I have had so much to do that I had no chance to write you until now. I really liked your present, more than any of the others, especially

¹ Adolf's future brother-in-law and his teacher in various subjects.

² For his confirmation, Otto had given him a copy of Bach's B-minor Mass.

because it was the Bach Mass, which we only knew by name up till now. We've already tried playing it a number of times on two pianos in the Conservatory; that also kept me from writing earlier. Thanking you once again sincerely, my best to you and your dear family, also from my parents and Fritz.

Gratefully yours,
Adolf



Sehr geehrter Herr Dr.!

Ich habe Herrn Dir. Steinbach um Erlaubnis bittend
aufgenommen - fast gebeten, welche er mir abgepflegte
hat. Nichts desto weniger geht es normal in die
Vorstellung zu ihm und, dass noch mal Herrn
Eldering. Mit freundlichen Grüßen
auch von Fritz an Sie und Ihre
lieben Angehörigen verbleibe ich
Ihr Adolf Busch.

Siegburg, Jan 3. 1906.

Original of the following letter

TO OTTO GRÜTERS

Siegburg
May 3, 1906

Dear Herr Dr.!

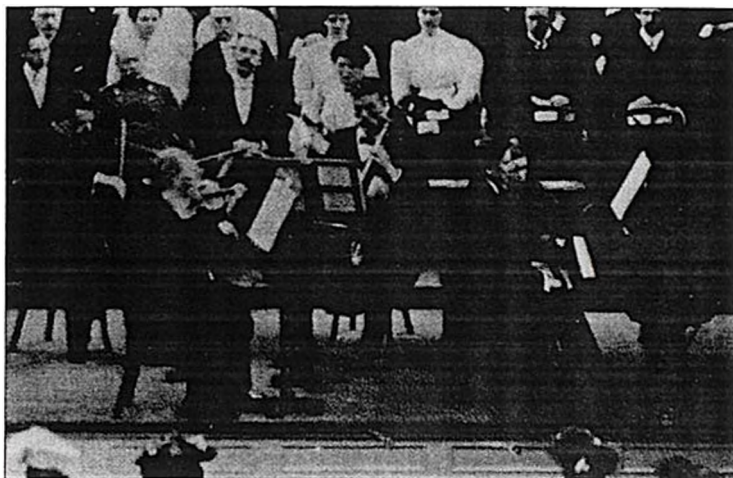
I asked Herr Dir. Steinbach¹ for permission to attend the Schumann festival, but he refused. Even so, I am going to speak to him once more during his office hours and will again ask Herr Eldering².

With best regards

also from Fritz to you and your
dear family, I remain
your Adolf Busch

¹ Fritz Steinbach, conductor and director of the Cologne Conservatory.

² Bram Eldering, Adolf's violin teacher.



During the Schumann festival in Bonn on May 24, 1906, Adolf turns pages for Ernst von Dohnányi, performing here with members of the Joachim Quartet.

TO OTTO GRÜTERS

Cologne
August 10, 1907

My dear Herr Dr.!

First my sincerest thanks for the nice books. I am especially pleased that they are the works of Hebbel; I have already read "Cyges and his Ring," and I really liked the play. The new books also do a lot for our bookcase, the top shelf is completely filled with your presents. (I hope you don't get stomach cramps from my poor writing!)

I am already busily sowing, so as to reap a fine harvest of big, round, etc. fruits. At the moment I am writing the full score of the symphony, so I can show it to Steinbach after vacation, when I have him in composition class. Again my sincere thanks. Wishing you a pleasant vacation,

Best regards,

Your Adolf Busch

Greetings,

Fritz

Please send us your vacation address as soon as possible. It was a tough job for Adolf to manage these few lines. You can see that for yourself from the look of them.

CONSERVATORIUM DER MUSIK CÖLN.

Jahres-Zensur.

Busch Adolf aus Siegen

geboren im Jahre 1894, eingetreten in das Conservatorium am 16. Sept. 1905
 hat für die Zeit vom 16. September 1905 bis 31. Juli 1906
 bei *profess.* Beanlagung und Lebensverlehen
 Verhalten nachstehende Zensuren in den einzelnen Unterrichtsgegenständen sich erworben:

	Fleiss	Fort- schritte	Bemerkungen
Spezialfach: <i>Violine</i>	<i>I</i>	<i>I</i>	<i>Vorbereitung: 13a mit Befriedigung 15a für</i>
Obligatorische Fächer:			
<i>Clavier</i>	<i>III-IV</i>	<i>III</i>	
<i>Theorie</i>	<i>I</i>	<i>III</i>	
<i>Quartett</i>	<i>I</i>	<i>I</i>	
<i>Ensemble</i>	<i>III</i>	<i>I</i>	
<i>Orchester</i>	<i>I</i>	<i>I</i>	

Bedeutung der Ziffern in Fleiss und Fortschritten: I = sehr gross, sehr gut; II = gross, gut;
 III = genügend, mittelmässig; IV = ungenügend, gering.

Cöln, im Juli 1906.

Spezialfachlehrer: Der Direktor: Lehrer für die obligatorischen Fächer:

Max Eilertsen *Prof. Dr. Heinrich Nöldeke* *P. Frenke*
Adolf Busch *Frederick Gürtgen*

Druck von F. W. Meyer, Köln.

Adolf's report card from the Cologne Conservatory for the year 1905-6.

Philharmonisches Konzert
der
Kapelle Busch - Siegburg
im
Hotel Lau - Hannef
Samstag, 13. November 1906
abends 8 Uhr
Eintrittspreis eine Mark

— O O O —

- | | |
|--|--------------------|
| 1. Vorspiel zu Hansel und Gretel | von E. Humperdinck |
| 2. Concerto romantique für Violine | " B. Godard |
| 3. Carmenfantasie | " G. Bizet |
| 4. Fledermauswalzer | " J. Strauss |
| 5. Ouverture zu "Die lustigen Weiber
von Windsor" | G. Nicolai |
| 6. San-Toy, Amerikanische Suite | " S. Jonas |
| 7. Estudiantina Walzer | " N. Waldteufel |
| 8. Polonaise, A-Dur, Violinsolo | " H. Wieniawski |
| 9. Nordische Mazurka | " L. Ganne |
| 10. Spanische Tänze I, II u. IV | " M. Moszkowski |

— O O O —

Program from one of Adolf's father's hotel concerts.

TO OTTO GRÜTERS

Cologne
June 7, 1908

Dear Herr Dr.!

First my extremely belated, but nevertheless sincere best wishes for your recent birthday. Sadly I was unable to finish a little present, in the form of a fantasy for piano etc. (op. 0.75 m), and send it off to you. Fritz already wrote you that in addition to our Conservatory performances and other requirements we are taking part in the festival here. We nearly always have 2 rehearsals a day. Moreover I still have to finish my quintet for the "Chamber Music Examination Performance" (an imposing phrase), among other things, which means copying the full score once more, writing out the parts, etc. Under these conditions the fantasy has only progressed as far as the coda, but "this far and no further." I now have to wait for the necessary time in which

to bring it to completion in peace (?). I can only hope that in loveliness (its loveliness, not yours) it will make up for its being late. Already it is too late, of course. I was absolutely convinced that Fritz knew exactly when your birthday was. Wishing you again all the best, dear Herr Dr., for a great many returns of the day (I'm not sure tonight if that is the way you say it), I remain

Yours,

Adolf Busch

It took a lot of effort to write this letter. I have just finished 2 days in Rhöndorf with numerous rehearsals etc., so that I am too exhausted to put together a better one. For that reason I beg you to "graciously" forgive all the stylistic and other mistakes.

TO OTTO GRÜTERS

Cologne
July 22, 1908

Dear Herr Dr.!

First my sincere thanks for your appreciative words about my work, which one hopes will be immortal. Then thanks from both of us for your kind invitation. We are now on vacation, and can easily come down some day. It would be best for me if we could come on a Wednesday, for Mondays and Thursdays I have *Mis* Milnes's lesson to give, Tuesdays and Fridays the same for young Herr von Oppenheim (or Openheim?), and the other days except for Wednesdays are taken up with our "chamber and garden concerts." So please write Fritz or me which Wednesday is possible etc. With best wishes,

Your Adolf Busch

P.S. *Mis* Milnes chatters at me in German, French, and English, and much of it is still incomprehensible to me! How can that be? I hope it goes better at the 2nd lesson. Again best wishes, from Fritz too, I imagine.

A.

TO OTTO GRÜTERS

Cologne
August 9, 1908

Dear Herr Dr.!

Sincere thanks for your kind letter and the nice books. You could not have given me anything that would have made me happier, for just now I want to concentrate especially on composing songs (sounds pretentious, doesn't it). But it is true; Steinbach also wants me to write a lot of songs and choral pieces, and for that nothing is more useful to me than nice poems. I like Gustav Falke a lot, and I have already started one song. — Karl Reitz¹ also

¹ Fellow student at the Conservatory and future second violinist in the Busch Quartet.

Städtisches Orchester * Cöln.

Dienstag den 28. Juli 1908, abends 8 Uhr:

IX. (vorletztes) populäres Konzert

im grossen Saale des Gürzenich

unter Leitung des Herrn Konzertmeisters Fritz Dietrich
und unter freundlicher Mitwirkung von Herrn Adolf Busch (Violine).

PROGRAMM.

1. C. M. von Weber. Ouvertüre zu „Euryanthe“.
2. L. van Beethoven. Fuge aus dem C-dur-Streichquartett, op. 59.
3. Fr. Liszt. Tasso. Lamento e Trionfo. Sinfonische Dichtung.

===== 10 Minuten Pause. =====

4. L. van Beethoven. Ouvertüre zu „Egmont“.
5. L. van Beethoven. Violinkonzert (I. Satz).
(Herr Adolf Busch.)
6. Fr. Liszt. Rhapsodie No. 1. F-dur. An Hans von Bülow.

Donnerstag den 30. Juli, abends 8 Uhr:

===== X. (letztes) populäres Konzert =====

unter freundlicher Mitwirkung des Männerchors „Quartett-Verein“-Ehrenfeld,
Direktion H. Pütz,
sowie des Herrn Willi Vehring (Rezitator).

Kölner Verlags-Anstalt

"Pops" concert by the Cologne Municipal Orchestra.

gave me poetry, as it happens, namely the "Harvest." Looking through it only somewhat hastily, I noticed that some of the poems from the "Golden Treasury" are also included in the "Harvest." Also I have the feeling, and please don't get angry, that the poems in the "Golden Treasury" are not so suitable for composing. I really shouldn't say that, for I still don't know the collection well enough to judge. Today I will take a proper look at it, and if I really discover few suitable poems included, I will quickly copy out the good ones (i.e. for songs), and can then possibly trade it for something else. But all of this is merely a suspicion based on only a quick glance; I may be completely wrong. I hope you will forgive me for being so rash etc. — but "pp," I won't carry on. In any case, once again my sincerest thanks, dear Herr Dr., and all best wishes (once more) from

Your Adolf

P.S. Perhaps we could consider a possible exchange for Spitteler's "Ballads" (some of the poems from it are in the "Harvest" and the "G. Treasury")? I hope that in spite of everything you will be nice and give me advice. (Reading poetry has helped me already!) One more thing. Under no circumstances is it to cost any more!! I suspect there is as much of the good people like Mörike, Storm, Hebbel etc. in the "Gold. Treas." Though it couldn't be otherwise with collections like this, it is too bad, since we already have all of these folks in our bookcase thanks to you. I hope you don't ruin your eyes reading this scrawl.

A.

TO OTTO GRÜTERS

Postcard

Cologne

October 5, 1908

Dear Herr Dr.!

This morning the news arrived from Berlin that the Curatorium has granted me 200 marks in recognition of the favorable outcome of my examination. Better than nothing. So since it cost so little to stay there, I still have 140 marks. Next year I'll try again; with better results, I hope. This year's winner is a student at the Conservatory and of Joachim, and this was his fifth try for the prize. So I might as well try a second time, for as Concertmaster Eldering assured me this morning, that seems to be what's done.

Best regards,

Your Adolf B.

L.W.! Bin jetzt angekommen. Heute Früh
 wieder, es geht sehr gut alles. Heute Früh
 spielte mir hier eine 16 jährige Gungel
 mein Kadavonach sehr schön, schön
 also in der Zupick etc. - was. Ist ihr
 das hell? Mein großer es geht sehr gut
 sehr sehr viel schön schön schön
 gegessen. Beste Grüße
 von der Dischman
 von Max.

Original of the following postcard

MAX Reger TO HIS WIFE ELISA

Postcard

[Cologne]

January 26, 1909

L. W. [Dear Spouse]!

Arrived safely. Rehearsal this morning; everything going very well. This morning a young rascal only 16 years old¹ played my violin concerto here for me by heart, perfectly beautifully in tone, technique etc. Isn't that amazing? I am feeling very well, ate lots of dumplings today at lunch. Best regards to you, the host of children²

Your Max

TO OTTO GRÜTERS

Postcard

[Cologne]

March 21, 1909

Dear Herr Doktor!

If I had known for certain that you would be staying in Düsseldorf today, a telegram with the following message would have been sent off to you this

¹ Adolf was in fact already seventeen and a half.

² They had two adopted daughters.

morning:

Passed my exam!

What is more, I did very well, apparently. Privy Councilor Frank¹ (the chairman) let Steinbach know yesterday. Otherwise I would have had to wait another 11 days. I find that immensely² kind of the gentleman, don't you? Best regards,

Your Adolf

P.S. So soon we can start our (my) French lessons? You will of course drop me a note, dear Herr Doktor, if I may be so presumptuous. Before vacation, of course (I mean mine), it is out of the question.

FROM FRITZ AND ADOLF TO OTTO GRÜTERS

Cologne

May 31, 1909

Dear Herr Doktor!

I still do not know exactly which day is your birthday; the good wishes I herewith "extend" to you on this occasion are no less heartfelt because of that. I'm still not doing any composing, so — forget it, you already know. I would like to come visit you again to see and hear how you are doing. Sadly we were invited to Schmitz-Scholls'¹ yesterday, when we probably would not have found you home; even so, we would have phoned if we had had time — we didn't get to Düsseldorf until one in the afternoon. Adolf wishes to add something, so I will close with all best wishes.

Yours,

Fritz Busch

Dear Herr Doktor!

Since I am still composing (or to put it another way: since my "composing sickness" is not yet cured), I would like to have "extended" to you an immortal work of most recent origin; but these terrible times have kept me from doing so. If Strauss didn't exist (or not yet), we would have no "Electra" to be rehearsed; and if there were no such things as "conservatories" of music, I would have — Fritz has nothing to do — no rehearsals for "Waffenschmied" etc. performances. Were that the case, of course, you would not have a chance to hear my Serenade (op. 0.75 m), which as it is you can, since the piece in question is to be performed (according to Fritz, who knows such things) the middle of July. With it too I am up to my ears in musical (?) work. The full score is not yet finished, and I have only just begun on the parts.

So, after these many "written" apologies there is nothing left for me but to

¹ This gentleman cannot be identified. Henceforth such persons will not be footnoted.

² Everyone in the Grütters family tended to use words like "immensely," "madly," "frightfully," etc., hence Adolf's frequent use of such terms in his letters to them.

¹ Wilhelm Schmitz-Scholl was Adolf's patron, and later legally adopted him.

wish you most sincerely only the best of everything until your next birthday. I do so only until next year, for I hope by then to be able to express myself better — that is to say, to be able to declare my [felicitations] to you more gracefully, clearly, etc. Besides, I'm utterly exhausted, since we just took a really long walk, and for that reason I have to stop this gibberish.

Very best regards from

A.

P.S. Fritz is already asleep, and I couldn't get another sheet of paper.² I hope you don't mind. All the best to Dr. Fritz³, please, from

"Adolf"

TO OTTO AND FRITZ GRÜTERS

Postcard

[Cologne]

July 9, 1909

Dear Doctors!

Our examination concert is on the 14th (next Wednesday) at 7 p.m. in the large Gürzenich hall. But you are allowed to come earlier. For coffee, perhaps? We would like that a lot! This time I will be playing the entire Brahms violin concerto, and also (probably) conducting my own Serenade. You both have to come! The concert is also being attended by some well-known personages from Bonn.¹ I can introduce you if you like. You will find it worth your while.

Very very best regards, also from Fritz and the parents,

Your Adolf Busch

TO OTTO AND FRITZ GRÜTERS

Pyrmont

August 12, 1909

Dear Dr. Otto, dear Dr. Fritz!

This greeting came out that way, and I don't wish to take another sheet of the von Beckeraths'¹ stationery with their coat of arms on it. I am sitting here

¹ The reason for this apology is that the whole last paragraph is written along the margin.

² Fritz Grütters, Otto's younger brother.

³ These "personages" were doubtless the parents of the two Grütters brothers, Hugo and Frieda, and also their younger sister, also named Frieda, who was to become Adolf's wife.

¹ Kurt von Beckerath was the spa director in Bad Pyrmont, where Fritz was engaged for this summer and succeeding ones as conductor. To supplement the somewhat skimpy forces of the spa orchestra, Fritz regularly called upon his brother and other young musicians he knew from the Cologne Conservatory.

Conservatorium der Musik in Cöln.

Mittwoch den 14. Juli 1909, abends 7 Uhr
im großen Saale des Gürzenich

VI. Prüfungs-Aufführung

(Solisten mit Orchester).



PROGRAMM.

1. **BACH**: Fantasie und Fuge F-moll.
Herr Jakob Zabelberg.
2. **BEETHOVEN**: Konzert D-dur für Violine mit
Orchester, op. 61 (I. Satz)
Kadenz vom Vortragenden
Herr Ernst Träger.
3. **R. SCHUMANN**: Rezitativ und Arle aus Goethe's „Faust“.
Herr Kurt Ficke.
4. **JOH. BRAHMS**: Konzert D-moll für Klavier mit Orchester,
op. 15.
a) Maestoso
Herr Fritz Busch.
b) Adagio — c) Rondo.
Herr Erich Hammeracher.
5. **Chöre a Capella**, vierstimmig, aus op. 93a.
a) Der bucklichte Fiedler (Rheinisches Volkslied).
b) Das Mädchen (Serbisch).
c) O süßer Mai.
d) Der Falke (Serbisch).
e) Fahr wohl.
Die oberste Chorklasse.
6. **JOH. BRAHMS**: Konzert D-dur für Violine mit Orchester,
op. 77 (I. Satz)
Kadenz von E. Träger.
Herr Adolf Busch.
7. **ADOLF BUSCH**: Serenade für kleines Orchester.
(Schüler der Anstalt).
Dirigent: Der Komponist.

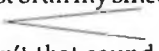
Konzertflügel: Ibach, Cöln.

Den Schülern ist nicht gestattet, Hervorrufen Folge zu leisten.

Dieses Programm berechtigt zum freien Eintritt.

Adolf's final examination concert at the Conservatory.

at Frau von Beckerath's writing desk; they are treating Fritz and me like members of the family here. A little musical entertainment is planned for this evening — no, I should not have written that, for here (for the 3rd time) they are very serious about making music — and for that reason I did not go to Cologne this morning, and for that reason I am mailing an answer to your very kind letter from here.

First of all my sincere thanks for the good wishes. I too am hoping that now the  begins, but whether or not Berlin brings in anything (doesn't that sound as though I was only — were only? — thinking about money?) I cannot know; I mean of course the scholarship business.² My concert with Steinbach, Reger and the Philh. Orchestra is definitely on the 4th of March. Only I am not yet altogether sure whether Reger is taking part, I think so, since Steinbach wrote to him and he would have written me in the case of his not taking part (a clumsy way of putting it). The program: the Brahms violin concerto, Brahms' Variations on a Theme of Haydn (both with Steinbach conducting), and finally the violin concerto by Max Reger, under the direction (I hope) of the composer. — So! Now back to the scholarship affair. Fritz has to come along; Herr Eldering — pardon: Herr Prof. Eldering — and Herr Steinbach had the same brilliant idea. Even so, it made me very happy that you, dear Herr Dr. Fritz, thought of it too. Fritz (our Fritz) leaves here on the 20th for Riga³; he would be there scarcely a month before he had to come back, for the scholarship competition in Berlin is around the 25th of September. He plans to ask for a leave of absence, but it is very doubtful whether he can get one. In any case: only in the event that Fritz is unable to come, I had thought (please forgive my audacity) of using the money you gave me to take along a good pianist from Cologne (the Conservatory). As the lesser evil, for without Fritz it won't be absolutely perfect! But since you wrote that I could use the money however I wanted to, I thought this might be the best "investment" of it. You made me extremely happy; it took a great load off my mind. In short: I thank you most sincerely for the fine birthday present. There's nothing more I can say about it. I will hope that Fritz can get away, then I would be even happier, though clearly the two of you would like that as much as I would.

Oh I don't know what I'd like anymore. It is really awful to think that today is the last day I'll have with Fritz until Riga. But if he can get away it will be wonderful; and otherwise I'll have to take the lesser evil. Still that would be far, far better than entrusting myself to some lady piano player there. I could not play Reger in that case.

So once again many, many thanks and give my best to your family, and I hope to see you soon! (I trust, dear Herr Dr. Fritz, that you are completely

² The results of the competition first mentioned here become clear in the course of the next few letters.

³ Where he had been appointed conductor at the German Theater.

well again and can really "enjoy" your doubtless well deserved vacation.)

Your Adolf

who is most upset that Fritz is leaving. How would it be if the two of you were to take up teaching positions in Berlin around the time I am to be there. But only for that time!!

TO GUSTAV FRIEDRICH OPHÜLS¹

[Cologne]

August 22, 1909

Dear Herr Doktor!

First let me thank you sincerely for speaking so promptly with Prof. Panzner² about me, and for agreeing to accompany (" ") me in the Brahms or Reger concerto — I would prefer to play one or the other of these. I will send you the piano score for B.; and with many thanks I am returning the Brahms "Nänie"! I am free from Tuesday to Thursday (morning) of next week. Please let me know when I should come, and whether it would be possible for you to play through the Brahms concerto with me once ahead of time. You would be doing me a great favor! Please forgive me for troubling you once again, but it had to be. With best regards to your wife, I remain

Your devoted

Adolf Busch

TO FRIEDA GRÜTERS

Cologne

September 1, 1909

Dear Frau Professor!

You will surely wonder why I am writing you, having only just returned home. I have a request that I hope you will not refuse. I found myself incapable of speaking to the Herr Professor about the counterpoint business. On our delightful Sunday outing I already mentioned to you that I find myself too forward, and that it would be difficult for me to ask the Herr Professor to give me lessons in counterpoint and composition. For that reason I would now like to ask if you wouldn't broach the matter with the Herr Professor for me. I feel it would also be easier for me if I were to learn through you that Herr Prof. does not wish to give me lessons rather than hearing it from the Herr Prof. himself. Though I hope that the Herr Professor only refuses to give me lessons because he has no time. — Dear Frau Professor! As you see, it is not easy for me even to write about the business.

¹ It appears that Adolf found a welcome early supporter in this district magistrate and amateur musician in Düsseldorf.

² Karl Panzner, conductor in Düsseldorf.

I can only assure you again that it would make me very, very happy if the Herr Professor would give me further instruction in counterpoint and composition. And I would be extremely grateful to you if you could get Herr Professor to do it. I thank you most sincerely in advance (I am certain that you will succeed)! The answer can wait until after my trip. This way the Herr Professor also has time to consider whether he wants to take a chance on me. Please forgive my [illegible], but I thought it would be best if I turned to you. Once again please accept my sincerest thanks for all the kindness shown to me these last few days by you especially (since it was you, as Dr. Otto tells me, who had the "brilliant" idea). I am not just saying this to be polite, even though it sounds that way!! You know me better! Please give my best to Herr Professor and your older children and best regards to you from

Your Adolf.

My parents send their best. (This letter was written in some haste — as an apology for my handwriting.)

P.S. May I request that you pass the music along to Frieda? I had no chance to give it to her myself. Many thanks.

TO FRIEDA GRÜTERS

Postcard

Cologne

September 23, 1909

My dear Frau Professor!

I thank you and Herr Professor sincerely for the kind invitation! I will be there at the appointed time. You cannot imagine how much I look forward to my first lesson with Herr Professor. And I would hope that the visit will give us more time to play some music! Perhaps the Herr Professor will play the C-minor sonata of Beethoven with me again; I will practice it in case. Did you know that I leave for Berlin on Monday? This way I will see you all once more before then!! Till Sunday then,

Sincerely,

Your Adolf Busch

TO OTTO GRÜTERS

Cologne

September 23, 1909

Dear Herr Doktor!

This morning I received a letter from your mother (if I may write of her thus), in which she invites me for Sunday — for a counterpoint lesson. I did not want to miss out on this lesson, and therefore wrote right back that I will show up on Sunday at around 10 o'clock. But since I will definitely be finished with my French assignments (I don't need to practice for Berlin so

very much more), I wanted to ask you whether you would have the desire and the time on Sunday to give me a short French lesson. So that I have more to forget in Berlin!

I hope there will also be some time left for playing lots of music!! I would so like to play the Reger concerto once more with piano, it would help me a lot in preparing for the competition in Berlin. Do you think I might ask your father (pardon!?) to play it through with me once more? I don't know, it is so difficult for the piano. You can let me know your answer in Bonn!

Until then very best wishes, also to Dr. Fritz, from your grateful

Adolf

P.S. I have practiced an "outrageous" amount, and can play everything perfectly. It is bound to go well in Berlin!

TO THE GRÜTERS FAMILY

Postcard

[Berlin]

September 28, 1909

Greetings from Adolf. The pianist is fine! I have only rehearsed the Brahms concerto.

TO OTTO GRÜTERS

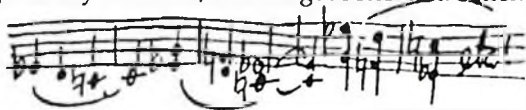
Postcard

Cologne

October 1, 1909

Dear Herr Doktor!

As you see, I am back in C. I did not play well! — because of my tremendous nervousness, which gradually subsided, so that I got better and better. From the C-minor passage on, I was fine. — I predict a shaky 2 with 2 zeros!!! — I just wrote to your father as well, to tell him which days of the coming week I am free. As soon as I find out something more definite about the counterpoint lessons, I will write you immediately. Please give my best to Dr. Fritz, and tell him how badly I played! (I don't have his address.)



Sincerely yours,

Adolf

In haste.

TO FRITZ BUSCH

October 10, 1909

Hello Fritzchen!

Again I am the one who has to start, you never ever write. At least never to me. Never mind, I can well imagine that you don't have the time. I scarcely do myself. Why? — I finished an XVIII-page letter to Frieda last night. Am practicing like a veritable madman. So don't worry. Only today there isn't anything, as I am going to D[üsseldorf] to Frau Schmitz-Scholl's, am invited to dinner, and before then I am writing to you. I doubt if you will hear from me how it was that Fräulein Kurmann won the prize. You've heard, of course, that I did not play well, at least not from the trill before the theme on — until the C-minor passage. Know where I mean?

From
better.
heard
wasn't



on it was fine and got better and
So: the people could easily have
who I am and what I can do. — It
perfect by a long shot, but — any-

way, you know your brother well enough. I'll try to get mother to write to you today, and she can tell you more about it. You can well imagine that I'm not excited about doing so. I am delighted that I am no longer angry, and I have no wish to get myself stirred up again. And Frieda consoled me so sweetly. In the one week she sent me two letters (the most recent ones are always my favorites!) and two cards. — I am blissfully happy. What would I have done if I had won the prize too? You would now find yourself with a brother demented with happiness! This way I still have something to keep me from going over the edge. And not just something! Can you guess at or do you know such impatience? — I'm afraid you will only have to guess what I mean, for I can't make myself clear. — Thank God she (my Friedchen!) has lots of time! As she writes me herself! — Now you figure it out what I mean by happiness and impatience! — I can't think clearly at all, but I can certainly play beautifully, believe me! In B[erlin] it could not go well! My nervousness was only the result of my not having played in public for a long time. Now I am fine again. Mother will surely tell you about Siegen — for that matter about all my engagements (there are new ones all the time). — Because I can't tell you everything, I have nothing to say. So I'd better close and get back to practicing! I am taking counterpoint lessons with Prof. Grüters, as you already know. — I haven't heard from Karl¹ for a long time, he even less from me. And now I can't write him because of the prize business. For he is also in correspondence with Fräulein K. — He wanted to have your address (2 weeks ago), but I haven't yet given it to him. Be a good boy, Fritz, and write him yourself at Feldstrasse 123v. And be sure to give him your address, he would like that, more than you might think. — Give my

¹ Probably Karl Reitz (see p. 6).

second-hand, but nonetheless sincere regards to Grete.² She'll get them faster despite this roundabout method! Isn't that so, my dear Fritzchen? Be good to yourself — from "habit" I still forget to capitalize "yourself" — and stay well, dear Fritz! See to it that we can get together sometime soon, I'll come in spite of Friedchen. For our love increases with the square of the distance. That isn't true any more, I guess, it can't go on!?!? — If only she could come with me and Grete could visit you. That would be wonderful!!! Frieda is always wanting to know about G. and you. She always sends her best.

Yours,

Adolf

TO FRITZ BUSCH

[undated]

Dear Fritz!

I had not realized that you need the music on Monday and that therefore I would have to bring it on Sunday. Oh well, it breaks my heart, but there you have it. —

She simply doesn't know. Do you understand, you silly jerk? So leave me alone!! You'll mess up anyway! But otherwise you would have been right in this case. That is, if she knew that it wasn't just for her sake that I had planned to see my dearly beloved brother (the orchestra conductor) before his death from cholera. Now do you understand? You haven't had the wits knocked out of you, have you? Keep your mouth shut!!!

Sincerely,

Your Adolf

TO FRITZ BUSCH

November 1, 1909

Dear Fritz!

Many thanks, sincerely, for your very nice letter. You are a good fellow. Do you know what I did with it? I don't think you will be angry. — Friday I was in Bonn, as you know, and in the morning I saw Frieda. It was rather — (throb!) — as I could only say hello to her. Later on it was somewhat better for us. Friday evening dress rehearsal (I played in the orchestra, but took it very easy). Christ is it awful to be so close and not to be able to be alone. The intermission was long, however, thank God. That did your darling Adolf no end of good, and probably my little Friedchen too, though we never got around to talking (at least "in this case" one could say that — we managed to communicate plenty). Frieda also told me lots of things that made your little Adolf very happy. And it may be that he told her something too (but

² Grete Boettcher, Fritz's fiancée.

only those involved would understand). Anyway, in this and similar ways, namely nicer and nicer, it went on for 3 — that is three — whole days. Fritz, it was wonderful. And yesterday morning I played very well — and with great success and accompanied by Prof. Grüters (I mean in the Leclair, of course, the sonata is unaccompanied). Forgive my tortured sentences, they are meant to save time. (?) Frieda was so nervous before my performance — full of sympathy — I compose myself. Afterward everyone was very happy. All of the wonderful Grüterses — and the principals. (I played the Leclair from memory.) Each time I had to come out three times to take a bow. Hugo¹ wants to suggest that the “critics” write as follows: Since Herr B. played from memory, we were not surprised that he was called out three times (!).² The only bad part was that last night I had to say goodbye for the time being. —

By the way, I did not tell you that she read your nice letter. She wanted to get your address, so that she could write to you, but afterward we forgot about it. Perhaps she’ll ask for it through Hanna Zorn (her girlfriend). That’s how strict they are.³ Never mind! Now I have to try to practice for day after tomorrow (Elberfeld). Stay well, and don’t complain that I have only talked about myself and my doings. Next time I’ll do better.

Your blissful Adolf

Don’t write her until you have heard something from me!

TO OTTO GRÜTERS

Riga

December 3/16, 1909¹

Dear Herr Doktor!

It is time you heard something from us half Russians. I have played here three times already, twice with Fritz and not in public, the second time however in a huge club called the “Crescendo Society” — similar to the Musical Society in Cologne — the third time with a local piano player, “Springfeld,” that is to say in public to good reviews, some even glowing. (You’re right, all of them are good.) The pianist is well known in Riga, possibly even the entire country, but was no good for Brahms, you see he gave a Brahms lecture and at the last — no, next to last — played the A-major sonata with me, which I had rehearsed with him. (!!!) If you are interested in

¹ Hugo Grüters, Otto and Fritz’s younger brother.

² Hugo here makes a pun on the German verb “herauskam,” which suggests both that he “came out” to take a bow and that he had a lapse of memory.

³ Adolf was not permitted to correspond with Frieda directly, for on account of their age (both were eighteen) the family was opposed to an engagement. They communicated in secret, however, through Frieda’s girlfriend Hanna.

¹ Riga still followed the old Russian (Julian) calendar, which in this period was thirteen days behind the Gregorian calendar or “German style.” In Adolf’s letters from Riga he gives both dates.

the reviews, Frieda can give them to you; I sent them to Hanna Zorn for Frieda. You aren't angry about that, I hope, and I trust your dear parents won't be either. — Now I still have 4 engagements, two in benefit concerts (public afterward) and two more in the "Crescendo." Then on or about the 30th of December (German style), I set off for Kiel, whether by ship or train I don't know yet. I have again been most "graciously" invited by Herr Prof. Niemeyer to be his guest during the "Kiel Festival Week" (as Fritz tells me). They decided to stick with the Mendelssohn concerto after all. On the 16th of January I have to be in Pyrmont, so as to be able to play in a benefit concert. So I will probably be back in Cologne, or Bonn, or Düsseldorf on the 17th or 18th? (But you do not need to write, dear "Dr. Otto"!!) Give my regards to everyone, and best wishes especially to you and to Dr. Fritz from

Your Adolf

P.S. Wait! I'll send this letter to B[onn], for you will certainly be there on the days of the concerts. Too bad that I won't hear the Requiem!!! or Bach!

A.

Fritz is at the theater again, otherwise he would add his greetings. He has lots to do, but only trivial stuff to conduct.

TO FRITZ GRÜTERS

Riga

December 13/26, 1909

Dear Herr Doktor!

The pastor's widow¹ gave me this nice paper along with lots of things to eat etc. We also have a Christmas tree thanks to her, so you see that we had Christmas too. So! the paper tempted me to write (you will of course say that this German is wonderful!), this time I'd like to tell you what I'm up to — I probably wouldn't get around to it in person. — First you should know something more about our Christmas: Fritz gave me the dram. works of Ibsen (translated by Lange) — which is terrific, and from home we received a fir bough (made of paper with a bow tied, or rather sewn on it) with best wishes from the whole family. Everyone signed his name, even Leni,² with mother's help. — Yesterday we did not observe Christmas so very much. Fritz conducted the "Dollarprinz."³ (pretty rotten, as they say here — or in Russian: "blago polutno." Wait! I'm wrong, that means "all as it should be." "Nitchevo," that's it — you can use it anywhere! The Russian word). Afterward there was a Christmas gala for the benefit of the theater chorus. I played the Mendelssohn concerto with Fritz — to great acclaim, of course!, the greatest of the evening. Now I have to play with Fritz once more for the

¹ A Frau Grün, their landlady in Riga.

² Their youngest sister, at that time five years old.

³ Leo Fall's operetta *Die Dollarprinzessin*.

"Crescendo Society," then I stay here probably another couple of days before I head for Kiel by train. For it could get so cold that a ship would get frozen solid in the Baltic. Then instead of a nice trip I would have an ice trip. (You could have "thought that up" yourself — anyway I don't have it just right.) — I was delighted with Dr. Otto's letter, even though it came by forbidden ways. But it did annoy me to learn that it is possible to perform the Requiem well even without me!! — You are on vacation, aren't you, dear Herr Dr.? So don't work too hard!! And don't let Dr. Otto either. — Please tell him that I am counting on the 19th (Wednesday). I hope I haven't forgotten everything! — Now one more thing. Are you upset with me that the sonatine is still not finished? It doesn't appeal to me any more. A sonata to take its place was not done in time, that is to say by Christmas, I have too much "in hand." Actually there is a Fantasy. It is impolite for me to tell you about it now, in case it doesn't get finished either; but I don't really think so (I mean it will get finished). — It has been pestering me for a long time now. — Please excuse this scrawl, the ink is also lousy. — My hand is beginning to hurt, so I'll stop. Besides I am at the bottom of the page. Until the 19th, then, and very best regards to you and your dear family,

Your Adolf

The Russian Christmas is celebrated later (13 days).



Letters 1910-19



FROM MAX REGER

February 11, 1910

Dear Herr Busch!

So: on the 4th of March you are playing my violin concerto in Berlin; I will be conducting; rehearsals on the morning of the 4th of March. Only you have to provide the orchestra parts; they were published by C. F. Peters, Leipzig,

Thalstrasse 10; you do not have to buy the full score; that I'll give to you if you have played my concerto especially beautifully on the 4th of March. You must therefore order the orchestra parts without full score from C. F. Peters immediately — they will cost around 120 marks; but then you will have them for the rest of your life, after all. Aside from the winds, you must request quantities as follows: 5-6 1st violin parts, 4-5 2nd violin parts, 3-4 viola parts, 3 cello parts, 2-3 double bass parts. So please see about these orchestra parts as immediately as possible, so that you have everything in hand on time.

Further I request that you be absolutely certain to answer this letter by the 19th of February, and to let me know in your reply when and where in Berlin the rehearsal on the 4th of March is to be! In which hall is your concert in Berlin to take place? Let me know this, of course, as well!

So start thinking immediately about Berlin!

In any case, I must have your fully detailed response to this letter in hand on the 19th of February.

All best wishes, your devoted

Dr. Max Reger

I must have your letter by the 19th of February at the latest!

TO FRIEDA GRÜTERS

In haste!

Cologne
February 24, 1910

Dear Frau Professor!

Though you did not write me that you are coming to the rehearsal for the Reger concerto tomorrow, I will assume you are, and will go to the "Schiffbrücke" (Haymarket) stop of the Rhine-bank train to pick you up and take you to the Gürzenich. — Steinbach will probably start with the Reger at around 11 o'clock, so it will be necessary for you to take the 10 o'clock Rhine-bank train from Bonn if you are to get here on time. That is the train I will meet at the "Schiffbrücke." — If I have to start with the concerto earlier, I will let you know this evening, so that you can then take an earlier train (if indeed you still have the desire to come under these conditions). I will ask Steinbach about that after lunch today, for I will see him at the rehearsal of my (!) variations, which he is conducting.

Best regards to everyone,

Your Adolf B.

Be sure to bring "the Doktor"¹ along!!!

¹ Doubtless her son Otto Grütters.

TO OTTO GRÜTERS

Postcard

Cologne

March 8, 1910

Dear Herr Doktor!

Thanks a lot for your congratulations on my success in Berlin. I'll be coming on Friday. I hope to be able to prepare myself somewhat ahead of time, and will bring you up to date on everything. Today I received an extraordinary review from the "Tägliche Rundschau." Except for this one, I have so far read only the one from "Der Tag."

Best regards, also to Dr. Fritz.

Sincerely yours,

Adolf

P.S. No sooner was I back from Berlin but again I had much to do. I have a solo performance in Mainz on the 21st of March, otherwise lots of chamber music.

FROM MAX REGER

Postcard

Leipzig

March 29, 1910

Dear Herr Busch!

Got your letter; send me as immediately as you can some 20 or so of the Berlin reviews you have collected (in scrapbook form); I'd like them by return mail if possible! I will write to Prof. Dr. Waltmann [?].

Best regards,

Reger

TO FRITZ GRÜTERS

Postcard

April 6, 1910

Dear Herr Doktor!

Fritz sent me a card today saying that he will stay in Pyrmont until Sunday, and will go from there to Viersen, where he is to accompany me in a concert of the Viersen men's choral society "All Hail," "All Nine," "Concord" — or whatever it is called. That means I am free until Sunday around 12 noon, then I have to go to Cologne to change for the concert and leave for Viersen, where I must arrive by early afternoon.

Sincerely yours,

Adolf

TO GUSTAV FRIEDRICH OPIHLIS

Cologne
April 14, 1910

Dear Herr Doktor!

My repertoire is as follows: concertos by Bach, Haydn (G major), Mozart (D major and A major), Spohr (7, 8, 9, 11), Viotti (A minor), Beethoven, Mendelssohn, Brahms, Bruch, Lalo (F, and Symphony Espagnole), Saint-Saëns (B minor), Dvořák, Reger, Tchaikowsky (1st Movement), Hungarian by Joachim, Sinigaglia (A major).

The Konzertstücke by Schumann, Variations by Joachim, smaller pieces, all of the solo sonatas by Bach. —

I hope these are enough. It would be nice if the engagement came through, for I am free on the 29th of October.

In haste, with all best wishes,

Your Adolf Busch

TO OTTO GRÜTERS

Cologne
April 27, 1910

Dear Herr Doktor,

I just wrote to Privy Councilor Ungar. Yesterday I was at Karl Gerhard's in Bonn, and a little after 5 I showed up at Königstrasse 63¹, but you had just left — pity — you could have saved yourself the effort of writing a letter, which is all the more regrettable inasmuch as you have such a terrific lot to do. So I will hope to see you in Bonn, where we can decide what to do about the French lessons. I'll confess to you in advance, however, that nothing can be done about them in the next few weeks, for as soon as the festival is over I have to go to Pymont for two weeks as concertmaster. Fritz's regular one from Riga can't be in Pymont until later. In the depths of your dark soul you will no doubt rejoice at not having to fuss with me for the time being (given your tremendous obligations, I mean). For the time after my stay in Pymont I have the best of intentions and also the time to confirm, underscore, prove by means of prodigious feats in French whatever and however you want. Seriously, I intend to work hard. I hope that you believe me and are not "angry" about my postponing once again. Fritz couldn't get a substitute, otherwise I wouldn't have done it; surely you understand. — As for my concert engagements for next winter, I can report the following new ones: Essen (symphony concert under Witte — paid), Düsseldorf (ditto under Panzner — paid a lot), Krefeld (under Müller-Reuter). Unconfirmed but relatively certain also Baden-Baden. From Kiel I haven't yet heard a thing.

¹The Grüters family home.

Reger is working on Heidelberg. A concert tour to East Prussia is in the works. Wait! Steinbach is taking me with him to Brussels. And also he is planning a concert tour to England with me. (!) And I still haven't mentioned Vienna (where Kalbeck's¹ daughter wants to recommend me).

Don't work too hard, give my very best regards to Dr. Fritz, and sincere best wishes to you from

Your Adolf B.

TO GUSTAV FRIEDRICH OPHÜLS

Pymont
May 31, 1910

Dear Herr Doktor!

For the next chamber-music evening here I am planning to play the Brahms B-flat major sextet with some of my orchestra colleagues. Would you be able to lend me the parts, provided that they do not have "performance rights reserved" printed on them? Herr von Beckerath insists on this. I would be extremely grateful if you could send me the parts soon. Forgive my burdening you with this; it will be the last time I do so with something of the sort. But you are going to have to do me another favor, namely to play the Reger Sonatinas op. 103b with me, which didn't excite me when I played them here with Frau von Beckerath from H[annover?!]

Thanking you again sincerely for sending the horn trio so promptly, I beg you to forgive my poor writing because of my great haste (logical connection!), and send you and dear Frau Ophüls very best regards,

Your Adolf Busch

TO FRIEDA GRÜTERS

Pymont
June 24, 1910

Dear Frau Professor,

Your letter was forwarded to me here. Thanks a lot for inviting me!



Text-änderung: ich komme mit Freuden und with my fiddle. I'll doubtless see Otto before then in D[üsseldorf].

[Text
change: [I] be coming with delight and]

Very best regards,
Your Adolf Busch

¹Max Kalbeck, an influential Viennese critic.

TO FRITZ BUSCH

Cologne
July 11, 1910

Dear Fritz,

I can't come before Tuesday of next week, as I still have to play chamber music Monday evening at Frau Krüger's — the Marienburg piano lady. Anyway Preming will also doubtless think that early enough for me to arrive, despite the need for sufficient rehearsals, for which we then have half of Tuesday (piano rehearsal), all of Wednesday (in the morning probably an "extended" orchestra rehearsal), and Thursday. That is more than enough if the orchestra is on top of things. I don't know Lützler's address, and don't know where I might find it — it just occurs to me that Father might know it — but nevertheless it seems to me pointless to ask him whether he would like to come with us to Pyrmont. For when I spoke to him about doing so a year ago, he nearly laughed in my face, and said that he gave so many lessons that he couldn't cancel any for the sake of such meager "earnings." — If you could pay him more than your usual fee, I would be happy to ask him (provided I can turn him up), but as it is (consider the "earnings" of at most 3 marks — after paying expenses, at the worst minus 3 marks) — as it is I hesitate to approach him a second time. Besides, it is almost certain that L[ützler] will be making the Brussels trip and will be happy to have a rest afterward. — And finally: you, and we, will manage to get along without him. It would be a good idea if you (or Herr Friedler[?]) could "explain" that the first violin part is so difficult that even violinists like S. and Concertmaster Giernoth needed to look it over ahead of time. — And looking it over would be better than overlooking it. (Clever, no?) — But Karl G. will probably come, though he will have to cadge the necessary d'argent; but when he's cadged it and has the permission de son père — what a good boy! — he'll be sure to show up, and I would bet you in his blue suit with the pretty buttons. I'll see him later this week, and you'll hear what I find out. Bussemeyers still have room enough, I hope.

Sincerely — and if Grete is there, give her very best regards from me,
Your Adolf

TO FRITZ BUSCH

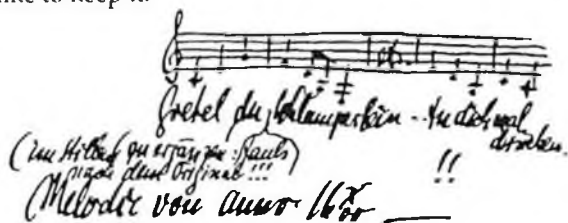
August 9, 1910

Dear Fritz and dear Grete, or vice versa!

Many thanks for your congratulations etc. They were nice to hear!!

Then: Steinbach's letter is enclosed, it was torn by Frieda Grüters as she was opening a letter that had it folded inside. Please treat it carefully, as I

would like to keep it.



So Fritz! First of all my thanks, that is, thanks from all of us for the matinée money, which we were well able to use. You realize that we can't cover the household expenses just now with what Father brings in, since there is still too much to pay — and I haven't made much, etc. — and in the new apartment we can't settle in without money, the lighting etc. — various necessary installations also eat up money, which first has to be there, however, if it is to be eaten up. So we ask you: if you could send us all that you can spare whenever you do well in one of your extra concerts, we would be abjectly grateful. Mother feels that you should only pay T. Z. [?] the interest, and send us any money otherwise meant for him; this winter we will be in a position to pay you back the sum owing to T. Z. etc. etc. So send whatever you can from your concerts.

Meanwhile all best to you and Grete from me and the good

Adolf

On the 18th I leave for about a week in Ede (Gelderland), Holland, c/o Herr de Ridder¹, "Kernhem" House. — Am cancelling Krämer, of course.

FROM MAX Reger

Postcard

Leipzig

September 27, 1910

Dear Boy!

Op. 117, Nos. 1, 2, 3, 4 are things for solo violin (including the new Chaconne), published by Bote and Bock in Berlin. Violin Concerto in C major is a misprint; it is A major op. 101, which of course you already play.

Best regards,

Your Max Reger

¹Fellow student at the Cologne Conservatory.

TO GUSTAV FRIEDRICH OPHÜLS

[Cologne]

October 6, 1910

Dear Herr Doktor!

Could you possibly come to the concert in Duisburg on the 15th or 16th, where I am playing the Dvořák violin conc. and the Schumann Fantasie? It would make me very happy, if you wanted to and had the time, as we would there have the best opportunity of finding a day for making music together. But not only for that reason, also on account of the wonderful Dvořák, which you simply have to get to know. My brother has already left again, and won't be back until November.

Sincerely,

Your Ad. Busch

TO FRIEDA GRÜTERS

Weimar

October 27, 1910

Dear Mother Grütters!

I am writing to you, because it is easier in terms of pronouns and because you are doubtless the one most interested in how I have been doing. I saw a lot of beautiful things in Vienna this time, above all wonderful paintings by Brueghel (the best there is). I stayed there until a day after the concert, then I had to leave for Cöthen — a whole day's trip — where I fell into bed and got up the next morning, picked Reger up a little later, and rehearsed with him and spent the entire time with him. The news is that he is no longer drinking any alcohol. It would be better this way, as he has such a lot to do. How long will it last? When he heard that I had come from Vienna, he said that I play much too much, I should follow his advice and not play in public at all for two years, and only study for myself, that I had to play "more spiritually," so that afterward I would have such successes everywhere that people would immediately hire me back again. When I told him: "That is already happening, I'm playing in The Hague already for the 3rd time in a row, in Hamburg for the 2nd time, and have also been in Magdeburg twice, twice in Vienna, and am already expected again next year" — he didn't say any more, but that evening, as he left again for Leipzig, he started up again. From the beginning I had the impression, however, that he somehow wanted to get out of the Bonn business that way!! In any case, his sonata is very beautiful, and he was satisfied with my playing; I simply asked him straight out. — Then from Cöthen I came here to see my friend Max Schulthess¹. We have been having a fine time and are still doing so. When he

¹ A Swiss painter friend.

has to be at his school, I stay quite busy here — I can work here wonderfully, as it is so quiet. I am practicing, for on Monday I am to play for Nikisch — he wrote me a very kind response to my letter asking whether he had the time and would like to listen to me sometime. I also wrote to P. Raube (here) asking the same thing, and am still waiting for a reply from him. — I heard from home that Br[eitkopf] & Härtel have returned my manuscript, and my mother forwarded the accompanying letter to me here. In it, they write that they looked through the chorale with great interest, but would not be able to consider publishing the piece (or words to that effect), however that they would be very pleased to see something else of mine soon. — I'm really glad that they did not accept the piece, only it is silly that [I] will now have to spend money (!) to get the parts printed. I have to close now so that I can go meet Max Sch., which is why I am writing so poorly. — I will be back in Cologne on Nov. 1, and on the 5th I have a concert in Eupen. The concert with M. Philippi² and St[einbach] has been postponed until the 30th; please tell Otto and Fritz.

Please give my best to everyone, and I hope to see you all well as soon as possible, if possible (that's up to you).

Sincerely,

Your Adolf

TO FRITZ BUSCH

Magdeburg
November 4, 1910

Dear Fritz!

I am assuming that you will now be in Cologne, and since I can't be with you at least my letter can. — Yesterday I passed through Hannover with Max — I was thinking about you a lot and wondering if you were possibly in Pyrmont. It would have been nice if we had been able to get together in Hannover — if only I had thought about it earlier. I'm really looking forward to Berlin, for there we will once more be able to make music properly. Willi¹ will probably tell you that you [are to?] mark the Dvořák parts and some things in the Schumann ones. — My writing sounds as though I were somewhat tense, because I am. I am terribly hungry, as it happens, for out of convenience and in order to save money I didn't eat anything last night, and was only able to have a little breakfast this morning. Soon, however, I am going "out" to eat, for it is too expensive for me here; I have to pay 4.50 for the room — tell Mother that I could not go to a cheaper hotel. Steinbach just had a wonderful rehearsal; you know how he goes about presenting a "new" work of Brahms to an orchestra. In this case the Haydn Variations. But the

²The singer Maria Philippi.

¹Their younger brother Willi Busch.

7th Symphony was also fabulous — I hate that word. I play tomorrow morning. The Brahms score came on time, please tell Willi. I still have to write to Mother, so forgive me for leaving this so short. Take care of yourself and come in fine fettle to Berlin, where you'll finally meet Max.

Your Adolf

TO OTTO GRÜTERS

On the Frankfurt-Dresden train

November 8, 1910

Dear Otto!

I'm feeling so guilty that I am forced to write this on the train and with a pencil. And now is the best time for me to do it, because once in Dresden I'm going to have to practice like the devil for tomorrow. I'll get to the hotel around 7 and have 2 hours in which to "relearn" the Tchaikowsky concerto, 2 Hungarian Dances (Brahms-Joachim), and the Ballade et Polonaise of Vieuxtemps. But the society I'm playing for is supposed to be quite unmusical, as you will have noted already from my program — and so I'm not worried. In addition I have an orchestra rehearsal first thing in the morning. And so far it has been going well everywhere, so tomorrow it had better too! Yesterday in Darmstadt I had a fantastic success (as the Grütterses would say!). So much already after the Brahms concerto that the audience itself must have been surprised — and after the Chaconne even more, so that I played an encore: the G-major gavotte (of course!). The orchestra was excellent, the conductor (de Haan) as solid as he was musical (which doesn't tell you anything), but he is very musical, or better: a fine musician and an excellent person. By the way, he spoke to me about playing again next year with him, which would make me very happy. — In Magdeburg I played the Brahms concerto under Steinbach, with just as much success as in Darmstadt! In Darmstadt, however, there was the additional benefit that the people had a chance to applaud again after the Chaconne, and so my reception there was twice as enthusiastic as the one in Magdeburg. Is that clear? — In Krefeld, despite the good reviews that I'm told I got, it was not good, on account of the orchestra and its conductor (Dr. Ophüls is right!!!). — In Bremen it was a great pleasure to be able to perform with musicians of the caliber of Prof. Piening, Treichler, and Piening's brother, and especially such beautiful pieces: Beethoven op. 18 (F major), op. 127 (E-flat major), and the Brahms G-minor piano quartet. — My writing is getting too bad, and you will ruin your eyes trying to read it. From Berlin I'll send you a telegram telling you how it went. I'll send it to Bonn, where I imagine both you and Fritz will be on Sunday. Give Fritz my very best — and I imagine that next time I'll also be able to use "Du" when speaking with you!

Very best regards,

Your Adolf

TO GUSTAV FRIEDRICH OPHÜLS

Cologne
January 7, 1911

Dear Herr Doktor!

"Yes," and everything else or more next time, for at the moment I am up to my neck or over my ears in work — tomorrow the concerts begin again: until the 25. [illegible] in all possible directions. If you possibly can, please come on Wednesday or Thursday to Bonn (Beethoven Hall), where Reger is going to reger with me (op. 101)!!

Best regards to you and your wife from

Your Adolf Busch

TO OTTO GRÜTERS

Cologne
March 9, 1911

Dear Otto!

On Sunday the 19th of March I am playing in Düsseldorf at the home of Councilor Kruse — with Ophüls and a lady singer. Friday — that is tomorrow — we are to settle on the program at the Schmitz-Scholls' and rehearse a little. In short: I'll probably have to stay there until roughly 5:30.

I'll then come to your place around 6 o'clock — I hope it will still be possible to do something then. —

Klinger delivered some wonderful pictures for the album of reviews — that business is now well on the way.

So I'll see you tomorrow!

Adolf

TO GUSTAV FRIEDRICH OPHÜLS

Cologne
May 11, 1911

Dear Herr Doktor!

Many thanks for the lovely book and your letter. I am really delighted to have all of the texts that Brahms set to music presented together so beautifully, and I will surely browse in them often. I also thank you sincerely for the dedication in the front of the book! I don't know whether I should encourage Herr Ludwig or discourage him. In any case, it is clear that the Anders Quartet is not an important one, and also that it never will be. I have never heard it myself, to be sure, but I know all of its members individually quite well — and I would not think that Herr Ludwig would get on with them. However the quartet enjoys a very fine reputation here in Cologne nevertheless, that is to say its concerts are always sold out, which aside from

Sonntag, den 19. März 1911:
11 1/2 Uhr

Matinee.

im Hause des Königl. Hofkapellmeisters
Stäussgen

— Ausführer: — *Herr Landgerichtsrat*

Fräulein Käthe Herrlich
 (Gesang)

Herr Adolf Busch
 (Violine)

Herr Landgerichtsrat Ophüls
 (Klavier)

Programm:

Violin-Sonate G-dur op. 78 . . J. Brahms

Zwei Gesänge für eine Altstimme,
 Bratsche und Klavier . . J. Brahms

Lied der Mignon		
Frühlingstraum	Fr. Schubert
Liebesbotschaft		
Wegennlied		

Rondo brillant für Violine und
 Klavier Fr. Schubert

Verlagsgesellschaft A.G.

these is probably the case only with those of the German Theater. In order to become known, it would probably be a good idea for him to belong to the quartet for a limited time. Since Anders¹ is always desperate for a cellist, so far as I know, he would probably not be opposed to "engaging" Herr Ludwig (assuming he is so inclined) perhaps for only a season. But I would not want to advise Herr Ludwig to even do that — he'll have to think it over himself. — Besides, the quartet's reputation is strictly limited to Cologne, so that it would not matter so very much if Herr Ludwig decided not to work with

¹ This violinist's real name was "Schweinefleisch." Once he complained to a friend about the name, and the friend replied: "So call yourself something else [anders]!"

"Anders & Co." at all. — "Entre-nous." — It would be nice if the Eldering Quartet were to break up, so that it had a place for Herr Ludwig. That would make me happy for both Eldering and Herr Ludwig. — Since I have a brother who plays the cello², I still have plans of my own — but Herr Ludwig is not to know anything about them. I'll now get to meet him in person very soon. (Brahms trios and Reger's trio in G minor!!!! — a wonderful piece).

In great haste with best regards,

Your A. Busch

TO FRITZ BUSCH

May 24 [?], 1911

Dear Fritz,

I've just come from seeing Steinbach, from whom I had to have permission before I could get the parts. Yesterday I was in Bonn for the music festival, and had commissioned Hermann to ask Scholz for the parts, who had told him that he would give them to him — however when I wanted to have them this morning, he first wanted to have a release from Steinbach (because the parts belong to the Concert Society), and when I asked Steinbach for one, he was very kind, but did not give it to us, because the performance rights are only granted with the purchase of the music — and Mahler has not yet been dead for 30 years! There was nothing I could do — and that annoyed me most of all, because I had found a singer — Cleuver — who has been singing in public a lot recently and is supposed to be quite musical. He wanted to come to my place immediately to have a look at the songs and see whether they were in his "range." It has now occurred to me that with him you could do either the Kindertotenlieder with piano — which Mahler himself could have no objection to, inasmuch as he also published them for piano — or even better, that you do some of Mahler's songs intended for piano. I know one that is very beautiful, though it has its corny passages here and there (just as the Kindertotenlieder do as well). I imagine you know some of these songs too, and if you ordered them right away (they won't be expensive) and had them sent to Cleuver, he would certainly have time to get to know them well enough. The one I spoke of is available at Tonger's, and I can get it for Cleuver myself (if I am not mistaken, they even have two copies of it). I'll also give Cleuver the Kindertotenlieder when he comes — but write me immediately and let me know whether he will be singing and what, or better, send a telegram. I could not even get the most important things into a telegram, which is why I am sending this special delivery. I'll write again very soon, I still don't have much time, as I am going to B[onn] every day for the chamber-music festival. Yesterday the Rosé Quartet played wonderfully (Brahms evening), though I would have liked a little more of the verve that

²Hermann Busch, then only fourteen.

the Klingler Quartet had that time in the Brahms A-minor and especially in the B-flat major sextet. But the manner in which the Rosés did it differently was also good and intensely musical and profound in its conception. You know how I hate writing about such things. — I heard the Ševčík Quartet do an especially beautiful quartet by Dvořák superbly — one that only made me love him all the more. Too bad that you couldn't have heard it. Today the Klinglers are playing. — Be good, and write or wire me right away.

Adolf

TO FRITZ BUSCH

[May 26, 1911]

Dear Fritz!

Cleuver was just here; he has a concert here in Cologne Saturday evening, so can't come anyway. Thanks to me — in my hurry I had only skimmed your letter — Cleuver had not known exactly what day it was until just now! I had thought, because I was supposed to borrow the parts until Monday, that the concert was Monday night; when Cleuver heard that it was Sunday morning, he told me that in that case he could not be in P[lymouth] by then. — What now? — I don't know what to advise, now that I wasn't able to get the parts for the symphony either. And a Mahler celebration without one of his compositions is surely out of the question — or could you honor him only as a conductor? In Cologne there isn't a single reasonable singer who would do it — I can't imagine that "Fink-Garden" would agree to it — you have worked with him before, after all, and could write to him. Or isn't there anybody nearby, in Hannover or Cassel, or some woman who could sing songs with piano? Maybe Vertel [?] could get you the parts to the symphony on the sly — but he probably won't do it, and anyway you know that you need 3 oboes, 3 clarinets etc., that just occurred to me as an afterthought. I'm really very sorry that I wasn't able to arrange anything at all, and that you will be upset — that there was a misunderstanding with Cleuver is my fault, it makes me very angry that in my cursory reading of your letter I did not register — or totally overlooked — just when the concert was to be. I know that you wanted to do Mahler's G-major symphony, and that now you can't. — Oh well, you will somehow manage, but I am really annoyed that the telegram was sent yesterday in error (in my absence). — Hermann was only supposed to send it if it was certain that he would get the parts. I had worded it for him in advance, inasmuch as Scholz had promised them to him because he thought that Steinb. would give me the release, so Hermann sent off the wire and I didn't get the parts after all. — Nothing to be done about it now. Upsetting as it all is, you will make do somehow. I hope that you get a singer somewhere close by for songs with piano.

I must close, this letter has to get in the mail. Sincerely,

Adolf



Fritz Steinbach

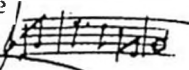
FROM FRITZ STEINBACH

Postcard

Sils Baselgia (Engadin)
August 2, 1911

Dear Adolf —

Hurrah! London is definite: March 18, 1912. Travel expenses 300 marks. Brahms concerto. I am extremely delighted. It is "blissful" here. Very best regards to you, also from my wife


Dein
Gebreuerster
Fritz Steinbach

TO FRITZ STEINBACH

Cologne
August 4, 1911

Dear Herr Direktor!

Your nice card this morning delighted me as much as did the news that I am to go to London with you; thanks a lot for both! I'm not doing so well just now, as I have to stay put on account of a pulled tendon (in my foot). It happened last Saturday in Neheim — at the Schmitz-Scholls' hunting lodge, and now I have to spend all my time lying at home on the couch or on two chairs, so as to rest the foot. I can't practice that way — fortunately on Wednesday (the 9th) in Ems I am to play, in addition to the Bach Chaconne, which will go fine without practice, only the Neitzel piece, which doesn't deserve it. —

I have now definitely finished my choral piece, which I hope to show you after you get back. Yesterday, moreover, I managed to write a song for solo voice, viola, and piano, which is to form the beginning of a collection, inasmuch as this combination especially appeals to me on account of Brahms. With this song as well — and possibly more of the same kind — I hope to win some sign of your satisfaction and encouragement for further composing! —

Instead of being envious of you, since I have to slink around in my room all the time, I am delighted that you and Frau Steinbach are enjoying it there so much!! Please give my greetings to the Frau Direktor, just as I will pass on your kind regards to Frieda Grütters, and sincere best wishes to you from

Your Adolf

who is greatly looking forward to seeing you again.

TO THE GRÜTERS FAMILY

Postcard[Vienna]
October 19, 1911

Dear shrunken family Grütters!

Still no time for a proper letter. I have been seeing so much and living extremely well. Also expensively (Hotel Bristol!!!). Now I'm off to Dresden-Cöthen. My success was phenomenal (as Steinbach tells me, who on the night of the concert asked me to call him "Du" — either "Uncle Fritz" or "Steinbach"). What do you say to that? I feel awkward still. Sincerely,

Adolf

Hugo has probably read more of the reviews than I have!! —

GESELLSCHAFT DER MUSIKFREUNDE IN WIEN.

Wien, Datum des Poststempels.

An die

P. T. Mitglieder der k. k. Gesellschaft der Musikfreunde
in Wien.

Die Direktion der k. k. Gesellschaft der Musikfreunde in Wien beehrt sich,
den P. T. Mitgliedern höflichst mitzuteilen, daß am

Dienstag, den 17. Oktober 1911, abends halb 8 Uhr
im neuadaptierten Großen Musikvereinsaal ein feierliches

≡≡≡ **Eröffnungs-Konzert** ≡≡≡
stattfindet.

Zur Aufführung gelangt:

L. van Beethoven:

Violinkonzert. (Solist: Adolf Busch, Köln.)

IX. Sinfonie, für Orchester, Soli und Chor. Unter Mitwirkung von Solisten
der k. k. Hofoper, des Singvereines der k. k. Gesellschaft der Musikfreunde
und des Orchesters des Wiener Konzertvereines.

Das Vorbezugsrecht wolle am 5., 6. und 7. Oktober d. J. an der Konzertkassa der
k. k. Gesellschaft der Musikfreunde, I., Canovagasse 4 ausgeübt werden.
Sitzpreise: 15, 10, 8, 6, 5, 4, 3 Kronen und Stehparterre 2 Kronen.

Mit dem Ausdrucke der vorzüglichsten Hochachtung

Die Direktion der k. k. Gesellschaft der Musikfreunde:

Der Präsident:

Adolf Koch Edler von Langentreu m. p.

Der Generalsekretär:

Karl Lafite m. p.

This is clearly the program for the concert in which Steinbach introduced Adolf to Vienna, and in which Adolf enjoyed the "phenomenal" success to which he refers in his letter of October 19. Odd that the program makes no mention of Steinbach's role as conductor.

FROM FRITZ BUSCH

November 9, 1911

Dear Adolf, —

I was still sitting in Mengerinh[ausen], from where I leave tomorrow for Gotha and where I wrote the enclosed letter to Mother. Many thanks. Everything is just as I would have said it. I hope they pay the 50 M. and that Elberfeld also comes up with something!?

Still deciding about the program for Wiesbaden (?). But would like to request a Brahms sonata. G-major or D-minor. Ibach piano.

Sincerely,
Fritz

TO OTTO GRÜTERS

Postcard

Bonn

November 16, 1911

Dear Otto!

Hannes¹ didn't have your glasses — they're probably already sitting on your nose again there in Düsseldorf! Voilà the 2.80 M. — Concerts: Nov. 29, Elberfeld; Nov. 30, Cologne (with M. Philippi and the two Fritzes!²); Dec. 2, Cologne (Brahms double conc. with Prof. Grümmer³ from Vienna! Exceptional performance!!). In Elberfeld Brahms sonatas with Fritz.

Best regards until I see you tomorrow!

Your Adolf

FROM FRITZ BUSCH

Mengerinh[ausen], Waldeck

December 19, 1911

Dear Adolf,

Why haven't I received any response from you about the 2nd of March in Gotha? What about January 8 in Wiesbaden? Am I playing?

Please write immediately.

Don't you know of any solo cellist or 1st concertmaster for me?

All best to everyone,
Fritz

¹Tailor in Bonn.

²Namely Fritz Steinbach and Fritz Busch.

³Paul Grümmer, cellist and later member of the first Busch Quartet.

BEETHOVENHALLE BONN.

Populäre Kammermusik-Konzerte

von Professor **Hugo Grüters** und auswärtigen
Künstlern und Streichquartett-Vereinigungen.

IV. KONZERT

Mittwoch, den 31. Januar 1912, abends 6 $\frac{1}{2}$ Uhr.

Ausführende:

Fräulein **Tony Jordan**, Konzertsängerin aus Magdeburg,
Adolf Busch aus Köln und **Hugo Grüters**.

PROGRAMM:

Robert Schumann:

1. Sonate für Klavier und Violine, a moll op. 105.
a) Mit leidenschaftlichem Ausdruck.
b) Allegretto. c) Lebhaft.
2. a) Heiss' mich nicht reden
b) Wer machte dich so krank? } Lieder für eine
c) Alte Laute } Altstimme
mit Klavierbegl.
3. Fantasiestücke für Klavier und Violine op. 73.
a) Zart und mit Ausdruck. b) Lebhaft.
c) Rasch und mit Feuer.
4. a) Allnächtlich im Traume
b) Kommen und Scheiden } Lieder für eine
c) Die Meersee } Altstimme
mit Klavierbegl.
5. Sonate für Klavier und Violine, d moll op. 121.
a) Ziemlich langsam - Lebhaft. b) Sehr lebhaft.
c) Leise, einfach. d) Bewegt.

Konzertflügel: Grottrian, Steinweg-Konzertflügel, Brannschweig,
aus dem Magazin von A. Sauerwald, Köln, Hohenzollernring 20.

Das nächste Konzert findet am 28. Februar statt:
Streichquartette von Haydn und Beethoven, Klavierquintett
von Brahms.

Ausführende: Das *Brüsseler Quartett* und Prof. *Grüters*.

TO OTTO GRÜTERS

*Postcard*Baden-Baden
February 23, 1912

Dear Otto,

I'll be coming to Bonn on Saturday (tomorrow, that is) late in the afternoon, will then stop by Königstrasse to say hello, then go to Hannes the tailor to try on the tails. I hope you will be in Bonn, so that you can witness the solemn ritual! I have to get back to Cologne again tomorrow night, and on Monday I come once more to Bonn to see Frau Henn¹.

Till I see you again, I hope in Bonn,

Your Adolf

TO FRIEDA GRÜTERS

Trier
March 3, 1912

Dear Mother Grütters!

Thanks to Fritz's financial condition, and also my own, I once more have to go from here to Ilmenau for the 2nd concert, then return to Cologne again on Thursday. Friday I'm off to Düsseldorf, which means that I'll not make it to Bonn, much as I regret it. It would mean too much rushing around — and I still have lessons to give in Cologne and all kinds of things to do before England. There is no way that we will see each other until after England. I have 3 overnight trips and the 4th to England in 8 days, that will be too much for me if I can't get some rest between times, aside from the fact that I still have to study like crazy. So until I see you again after England! I am writing to the tailor about the tails — they're supposed to be that far along on Tuesday — to tell him to send them straight to Cologne. In case they don't fit, I would simply have to show up with them again Friday morning, which would be a great nuisance, believe me, as I have to leave for Düsseldorf by noon. Please, dear Mother, be so good as to send the wicker suitcase to Cologne by express, or at least so that it arrives in time. Saturday I have to leave. Many, many thanks — if it can't be shipped easily, one of my siblings could come for it, I suppose! Perhaps you could put the dress shirt inside it. — I am really tired after an overnight trip, that's why I am writing so poorly.

So until I see you again after England, and meanwhile all best to the Grütters household, especially to you and Father!

Your Adolf

¹Rosa Henn, a motherly supporter of his in Bonn.

TO FRIEDA GRÜTERS

Postcard

[Cologne]

March 8, 1912

Dear Mother Grütters,

I am coming once more tomorrow after lunch and staying until evening. First I'm going to the tailor's again, the tails were too narrow in the sleeves and the fitter took them back from here with him again this morning. I'll try them on again at Hannes's, and then come for coffee! and I hope for a little final music making with Father, and leave for home around 10. Monday night at 7:10 I'm off to London. It is soon enough.

Sincerely,

Adolf

Everything else first-hand tomorrow!

TO HUGO AND FRIEDA GRÜTERS

London

[March 11, 1912]

Dear Grütters Parents —

I arrived safely (without having gotten seasick). In spite of my miserable knowledge of English, I haven't lost my way or been swindled etc. etc. I'm feeling wonderful, for I am staying with some very nice people¹, and can do or not do whatever I want. I am writing this after being in their house only an hour! —

I won't have another chance to write a letter or a card. The concerts will certainly be reviewed in all the major London papers, so I'll not bother to report on them. In only 10 days I'll be back in person, and then I'll tell you all — it will probably be really a lot by then. At the moment *it is very foggy* (see how much I have learned!!), and that is all I have left to say.

Best regards until I see you again,

Adolf

Frieda already wrote me a very cheerful letter!

TO HUGO AND FRIEDA GRÜTERS

Saarbrücken

April 29, 1912

Dear Parents!

We are doing fine, and we hope you are as well. On Wednesday I come to Bonn to give a lesson, and afterward for music making etc. to Königstrasse

¹ His hosts were doubtless Mrs. M. Deneke and her daughters Marga and Lena.

63. I'd also like to come before Bucherers¹ for coffee after lunch!!

Sincerely
A.

TO MRS. M. DENEKE

Vienna¹
[1912]

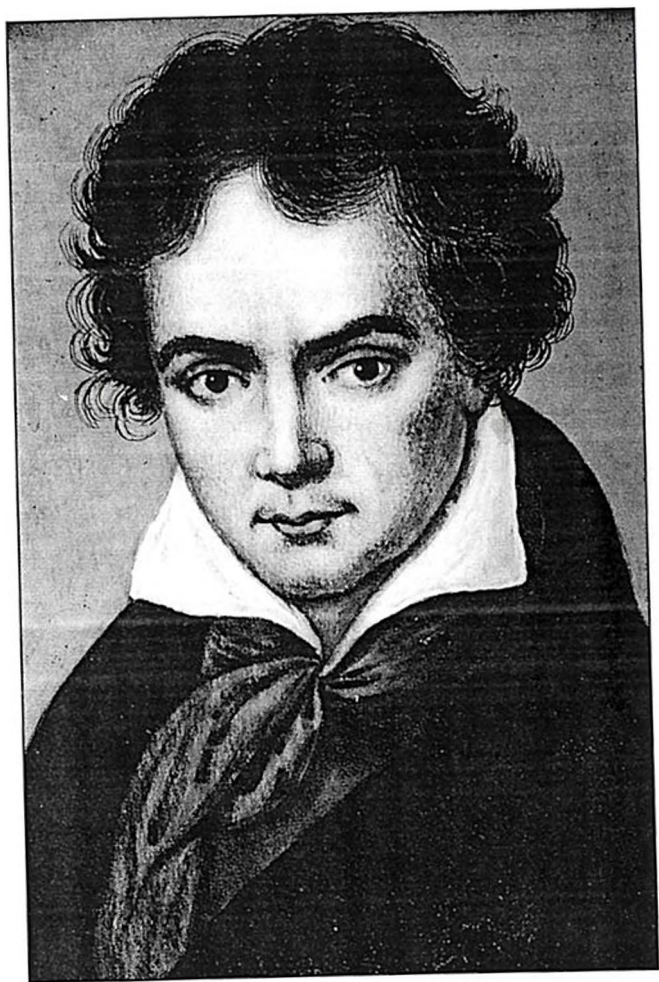
Dear Mrs. Deneke,

Please forgive me for not writing you until today; even with the best of intentions I could not get to it before. When I got to Cologne I found a letter from my fiancée, telling me that while I was in England she was seriously ill. She had caught a terrible cold, with inflammation of the throat etc., and then an earlier appendix problem returned, so that for two days she had a fever of 106°. Naturally I then rushed to Stuttgart — stopped only briefly in Bonn, and was already in Stuttgart by Saturday afternoon. She was feeling better again, so that she could be up, though she still had the bad cold. Then on Sunday we took a lovely tour up into the Swabian Alb, which was good for all of us. I just received a letter that leads me to believe she is now perfectly happy again, or as much as is possible given the distance between us.

I have been in Vienna since Monday morning, have had chamber-music rehearsals and done lots of running around. We are staying a long way out, which is not very convenient, and I feel that I will soon have to move. Otherwise it is delightful here. I have competent colleagues — though none of them even comes close to Paul Grümmer, and that is one of the reasons — between us — why I am going to have to try to get different middle voices for the quartet. — As though you could be interested in all of this!! — Anyway, I wanted mainly to thank you again sincerely for the kind hospitality I enjoyed once again in your home. If only I had places to stay as nice as the Deneke's everywhere. I am truly fond of all of you, and I have to tell

¹ The Bucherers were close friends of the Grütters family. When Hugo Grütters retired from his position as music director in Bonn, they gave him an exquisite gouache portrait of Beethoven painted in Bonn by the composer's boyhood friend, Franz Wegeler (see color plate). Frau Bucherer had inherited the painting, as she was descended from the artist. The Grütterses later gave the portrait to Adolf, and he, in turn, presented it to his friend Toscanini after a performance of the Ninth Symphony. Toscanini was aware that the work was a family treasure, and at first refused to accept it. He finally agreed with the proviso that in the event that there were no musicians among his grandchildren, the painting was to be returned. His children ultimately gave it back to the Serkin family, and it is now in the possession of John Serkin, who was born on Beethoven's birthday and given the middle name Arthur after Arturo Toscanini.

¹ On the recommendation of Paul Grümmer and others, Adolf had been appointed concertmaster of Vienna's Konzertverein Orchestra. At the same time he was to function as first violinist in the Konzertverein Quartet.



FRANZ WEGELER: *Ludwig van Beethoven, circa 1790*

Collection, John Serkin, New York.



you so. Just now I am terribly jealous of Frau Soldat², who is still able to be with you and make music with Miss Marga. The next time I will get even with her. I have already received the music I left behind from Tovey³, and the other volume of Brahms's "Hung. Dances" I found in Cologne!! My sincere thanks to Miss Marga for everything she is doing for me. I hope to be able to write her something definite soon. My very best regards to all of you, above all the Deneke family, then Tovey, Frau Soldat, Miss Weisse, Strechers [?], etc.

Your Adolf Busch

Frieda was truly delighted with the wonderful sweater [?], only she felt that it was much too elegant for her and that she shouldn't really accept it.

[On the back of the envelope:] I was terribly seasick on the way back, by the way, but even before I boarded the ship I wasn't feeling well! —

TO OTTO GRÜTERS

Paris
June 1, 1912

Dear Otto,

I would like to write you a few lines on your birthday, so that you can see that at least I think of you on such occasions! I am being entertained splendidly here — the Reifensbergs are very nice people and are especially concerned that I get to see something of Paris. Last night already I attended a concert by Cortot, T[h]ibaud, and Casals¹, who played all 3 Schumann trios quite beautifully — somewhat Frenchified, but very musically and convincingly — I was completely enraptured by their lovely sound, though the acoustics of the hall were terrible. This morning I was at the Louvre for nearly 3 hours — that was really beautiful, and also the Venus de Milo — which you don't think so much of, I know — really impressed me, I thought it was marvelous. Then the Rembrandt paintings — also lots of Italians (of whom I had never seen such beautiful examples as here), and various Brueghels, Holbeins, etc. — everything was very beautiful and I was really excited to see it. If possible, I still want to see the Musée G[u]imet — which is nearby, and tonight I am going to hear "Orpheus in the Underworld"!! I could also go to the Olympia Theater or the Folie[s] Bergère[s], but I thought that would upset your mother no end. Please tell her that I arrived safely! Though it is true that I have a pocketful of Belgian coins that are worthless

² Marie Soldat-Röger, a pupil of Joachim's.

³ It was clearly on this first trip to London that Adolf first met the remarkable English composer and musicologist Donald Francis Tovey.

¹ After this concert Adolf was invited out with the performers. He was seated next to the well-known cellist Guilhermina Suggia, who was living with Casals at the time. They enjoyed a lively conversation until an unknown gentleman approached Adolf with the warning that Casals was growing uneasy, and that he would be wise not to talk with the lady any further.

here!! Otherwise I haven't been swindled so far.

Best regards to everyone, and especially to you,
Your Adolf

FROM FRITZ BUSCH

Aachen¹

November 3, 1912

Dear Adolf,

First of all, please write us as soon as you can to tell us how Frieda is. I hope the business is not so serious; we are going to send her some flowers tomorrow. —

Next I am very interested in Thoveh (? — or however he spells it), and will gladly do all I can to help him become known here and in Germany as a whole. So please have him get in touch with me as soon as possible. If I can, I would still like to present the piano concerto this winter; orchestra pieces I can definitely fit in. Possibly even in a concert in Leipzig. But soon!!

I am still hoping that we will be able to play together in Gotha on the 14th of December, as the people are very unhappy and it would be so impossible to find another date that I am afraid the lovely trio concert will not take place at all, which I would greatly regret. Please do everything you can to make yourself available on the 14th.

On Friday we were all in Cologne, Grete, Mother B[oettcher], and I. It was very nice, only it is too bad that you came so late! We waited until 12.

Let us hear from you! I would have liked to come to Gladbach, but had a chorus rehearsal. Next endeavor: "The Messiah," a glorious work.

Best regards to you and Frieda and Hermann, also from Grete,
Your Fritz

FROM DONALD FRANCIS TOVEY

Northlands, Englefield Green, Surrey
[November 1912?]

My dear, good, wholesome Adolf Busch!

Forgive me for expressing myself so warmly right off; I am after all as wholesome and innocent as you are, but at the moment I am occupied with the miserable Casals mess,¹ which is still forcing me to deal with frightful

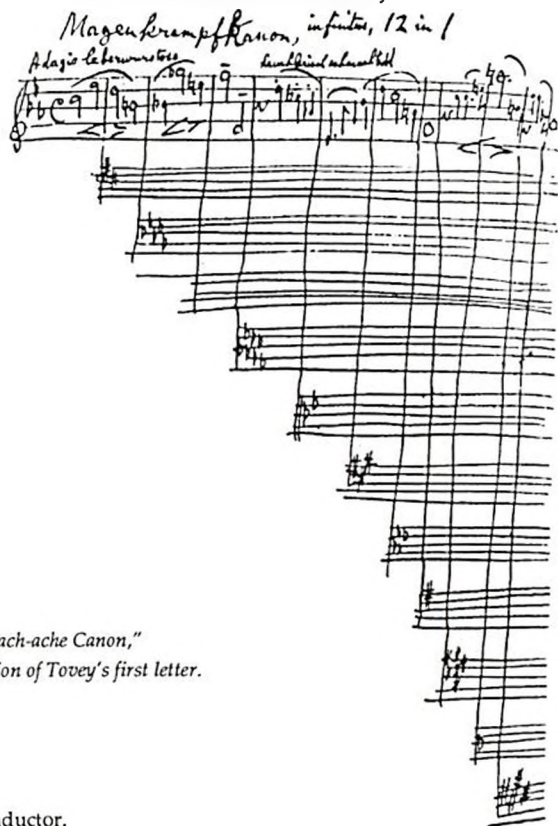
¹Fritz had been appointed municipal music director in Aachen earlier this year.

¹Tovey had paid a visit to Casals and Guilhermina Suggia in Barcelona. Because of a chronic skin condition, he was required to bathe several times a day. On one occasion he was sitting quite innocently in the tub in a ground-floor bathroom when the suspicious Casals burst in and threatened him with a pistol. Clothed with nothing but a sponge — as Tovey liked to tell it — he immediately jumped out of the window.

letters, and your fresh air affects me like Brahms's "Heimatgesang" Quartet! I am coming to Vienna on the 30th for the centenary celebration, "hurrah!", for then I will get to see you again! If you do not already know my great, noble, and old friend Julius Röntgen², I will be even more delighted both for your sake and his, and will preen myself mightily over the fact that ich, I, ego, je, moi qui vous parle, am the one to bring two such musicians together. I just received an extremely kind letter from a certain music director in Aachen. He invites me to play my piano concerto on the 7th of January, and happily I am free then. People say, but it isn't true, that gratitude and friendship don't mix. I, for one, can only say that I love you just as much as if I weren't at all grateful to you, and that I am just as grateful as if I didn't love you. I will have a lot to tell you in Vienna, where I will arrive on the evening of the 30th — sadly not earlier, as I cannot get away until midnight on the 28th after a concert in Liverpool.

In great haste,

Your Donald Francis Tovey



"Stomach-ache Canon,"
the continuation of Tovey's first letter.

² Dutch pianist and conductor.

FROM DONALD FRANCIS TOVEY

Gotha

Northlands, Englefield Green, Surrey
[mid November, 1912]

My dear Adolf Busch —

It is too bad that I cannot join you on your trip and in your music-making and your family reunion. The folks in Vienna are probably not too concerned about my prompt arrival, and neither am I. But if I have to represent Oxford, I must take it all seriously! Also I fear that I cannot come to Gotha, for on my way back from Vienna I am committed to stopping in Interlaken. The daughters of a once rather well-known composer named Robert Schumann have asked me to play for them there from some unpublished manuscripts, as they now wish to give said manuscripts to a Schumann museum in Zwickau. And I have promised to accept this reverential assignment on my return from Vienna. I have investigated the possibility of including Gotha on a roundabout trip from Vienna via Interlaken back to London when one has a mere four days at one's disposal. I present here the result of my researches in diagrammatic form according to Bradshaw's Railway Map of Central Europe. Meeow! I will arrive in Vienna on the 30th, tentatively booked at the Kaiserin Elisabeth, Weihburggasse. I still hope that we can perhaps get together one or the other of those days. But I cannot cancel Liverpool. I will write again.

Vienna

In great haste, as great as my ignorance of German grammar,

Yours,

Donald Francis Tovey

Toward London
(across 2 sheets
of stationery)

Interlaken

TO HUGO AND FRIEDA GRÜTERS

Mühlhausen (Thuringia)
November 16, 1912

Dear Parents,

I came here yesterday from Vienna, last night in Gotha, and rehearsal already this morning. In a minute I am going out for a short walk, then I have to practice, get dressed, go to the concert, then head straight back to Gotha, then at 5 tomorrow morning I leave for Vienna, and will be back there

tomorrow night. I have a lot to do this next week — 2 rehearsals almost every day (orchestra and chamber music), concerts to go to, etc., and lots of studying, so that things go well in Bonn!! I am only writing, actually, because I was so delighted to hear from Frieda that Father had such a tremendous success with the Mahlers symphony. I am very envious of the 2 laurel wreaths, the fanfare (that has never happened to me!!). I was very happy for him. Father doubtless did a splendid job — how were his motions??! Brazen, aren't I? You had no idea how smart-alecky I could be, thank God, otherwise I would never have won your daughter. Now the Bonn audience will again have to stand on its head, stamp its feet, etc. when Grümmer and I play along in the symphony during the Brahms concert. Now I can lead again (i.e. not begin too early!!). In Vienna the folks are also very approving of the new concertmaster; Löwe¹ is doing a very fine job of preparing Reger's op. 126, which is a wonderful piece no matter what my father-in-law says. I spoke with Grümmer about the Concordia anniversary concert. He is planning to play, I think (we got off onto something else, and for that reason I can't be sure that he did not say that he had to leave that same day). Day after tomorrow I will write you a card to tell you for sure; but it is as good as certain. We always have so much to talk about. And Grümmer has a terrific lot to do in V[ienna], because he gives so many lessons. —

Forgive the handwriting, I am writing very fast as I must, my hand is tired because I already wrote Frieda two pages like this. — We'll be coming on Monday or Tuesday of next week, I can't tell you anything more definite as yet. There would still be time enough Tuesday.

Sincerely,

Your Adolf

Regards to Hugo and the boys, I should also write them sometime. —

The orchestra here is pretty poor, and I had a tough time during the rehearsal. I complained too much, and that upset them somewhat. Nothing to be done about it now! Fortunately I was able to hold my own!!

TO OTTO AND FRITZ GRÜTERS

Postcard

Salzburg

December 19, 1912

Dear Otto and Fritz,

Today I am on my way to Stuttgart, after playing the Brahms concerto in Vienna last night to enormous acclaim (I was called in to take the place of Busoni!). I'll see you soon in Bonn (Sunday). Best regards,

Your Adolf

Had a wonderful view of the Alps!

¹ Ferdinand Löwe, conductor of the Konzertverein Orchestra in Vienna.

TO HUGO AND FRIEDA GRÜTERS

Vienna

January 7, 1913

Dear Parents,

Many thanks for your nice card. It's too bad that we were no longer there when Tovey came. I could have stayed another day after all; the rehearsal was not until Saturday, and I had stupidly thought (and falsely entered it into my appointment book) that I had a reason to be in Magdeburg already on Friday. I was very upset, I never was so sorry to have to leave you as I was this time. — It appears that you got along well with Tovey, or so Frieda writes me. He is a good fellow. Were Fritz and Otto also still there when he called? Did you play any music? I am asking a lot of questions as though you were supposed to write answers — and to be honest it would be delightful to hear something from you again — it is so gloomy being alone here in my room (no: two rooms). Tomorrow Hermann comes back, and I need him — for otherwise I can't eat anything decent at night. At lunchtime I have been going to Grümmer's the whole time. — I played very well in Magdeburg, if I do say so myself, and insofar as I can judge. But today I heard something special, and am going to hear it again tonight: Carreño in the Beethoven E-flat major concerto. She is an absolutely superb artist, I was simply carried away. Her playing is so simple and yet so grand — she plays Beethoven, and adds nothing to him and takes nothing away. — All of the soloists I know, even violin soloists etc., could profit from her example. I am so looking forward to tonight. — Now I have to change clothes for the concert, so I will close. For Hugo: it is highly likely that we will get Maxim Roms as 2nd violinist and Weissgerber (the 2nd violinist from the Fitzner Quartet) as violist. Both are supposed to be excellent.

Sincerely,

Your hurried Adolf

TO FRITZ ROTHSCHILD¹

Vienna

[1913?]

Dear Rothschild —

After attempting to fill the two middle voices of the quartet with members of the Vienna Konzertverein Orchestra, I have been forced to recognize that in so doing we could not achieve what we — Grümmer and I, and also the directors of the Konzert Gesellschaft (which is building the new hall) and those of the Konzertverein (by whom Grümmer and I are employed) — had hoped for. We are now proposing to engage a new man to take the place of

¹Second violinist in the first Busch Quartet.

the former third chair in the orchestra, who would then take over as 2nd violin in the quartet, and for second chair in the orchestra we are thinking of the 2nd violinist from the Fitzner Quartet, who would then play viola in the quartet with us. It occurred to me to ask you whether you would be interested in working with us in the quartet and in the orchestra. Again, it would mean that you were third chair in the orchestra and 2nd violin in the quartet. The orchestra position is free at the moment, and the 2nd concert-master would then be left solely for the orchestra — as we would be off travelling a lot, with the quartet and also to solo concerts. The financial end of it should not hold you back, I should think, as you think about whether you want to accept such a position — if only you are in agreement “in principle.” I can’t even tell you just now precisely what they have in mind for you, but will find out immediately once we have your tentative acceptance. The two societies share in the costs of the quartet. The Konzerthaus guarantees us 7 concerts with the quartet, and we will have to start rehearsing for these immediately — the rehearsals are reimbursed. You would have nothing to do for the orchestra during the summer, and would still have a monthly income of roughly 240-250 kronen (this solely from the quartet rehearsals). In the winter from October on, it would then be considerably more — only just now I don’t know how much more). However you would have to be here from the 1st of March on, and play in a few remaining concerts of the Konzertverein. Of course one day more or less would not be a problem. — For the moment that is all that I have to say about it, I think — once we have your provisional acceptance you will immediately receive more detailed information along with the contract etc. — I would be very pleased if you were to join our quartet, as I “think highly” of you, as you doubtless know — Grümmer likes you as much as I do, and accordingly would be just as delighted. Since the time is very short in view of promotion — which the Konzerthaus undertakes for us to a great extent — etc. etc., I beg you to let me know, by telegram if possible, whether you accept in principle! Everything else will take care of itself.

With best regards and writer’s cramp, your very rushed
Adolf Busch

FROM DONALD FRANCIS TOVEY

[January 1913]

My dear Adolf,

You have no idea how happy I am whenever I hear and see something from you. But for heaven’s sake look after your health — it is a great blessing that you are now recovered. Please, if you can in any way find the time, send me a weekly report, if only your name on a postcard, so that I know that you are doing fine. Yes, dear Adolf, your advice is very wholesome and kind, and you shall see how much good it does me. Only you must not be disappointed

on account of my slow way of working, for I am fast only in the very last phase of composing. For example, in only four days I have just now completely rewritten my string quartet variations in B major op. 11, so that they are absolutely set and ready for the publishers. And this work is 5 minutes longer than the entire E-minor piano quartet. So you see that I can polish off old works quite quickly, once my critical judgment of them has had a chance to ripen. But new works have to age for a time before I can bring them to completion. I cannot do anything about it, my dear Adolf, that is just the way I work — and forgive the blasphemy, but in this regard I am in fact no worse off than Bach, Beethoven, Brahms, or in certain respects Händel, Gluck, and Wagner. I am planning to be done with all of the old works not only this year, but before this coming June; the G-major sonata you are playing with me on the 7th of May, as you know, and the bad spots in the F-major sonata are only waiting for a happy inspiration, and then I will be able to correct them in a couple of hours. But with the other works it is a wholly different business: they all have to be sketched out very quickly several times, generally started several times as well, in scores that are full of mistakes, until one after another they break loose and assume the proper course — one which is deliberately unpredictable theoretically, but by its successful outcome only serves to expand my previous theories. In any case, you and your dear Fritz have been so encouraging to me in the last three months that my current motto is “the Busches must be right!” — they are convinced that something good will come of me, and they must not be disappointed. But promise me that you won’t be angry if your estimate of how much new work I can accomplish in a year proves overly optimistic? Dear Adolf, with nearly 3,000 bars of opera score completed, it would be unheard of, given my way of composing, for me to properly finish in a year a double concerto, a symphony (moreover a very long one), a piano concerto, and three or four pieces of chamber music (among them the enormous F-sharp minor piano quintet with 8-part fugue) — neither Brahms nor Beethoven could have accomplished so much in a single year. No, dear Adolf, you will find that I am always occupied with roughly seven different works at once, and that one after another they all take shape, even though I can never (except under extreme duress) come across to you as a composer who simply sits down and quickly dashes off an orchestral score for a new piece. Exceptions are those forms developed out of the structure, such as fugues, variations, and certain highly atmospheric, lyrical slow movements such as Brahms’s *Intermezzo* in E major op. 116 No. 4. So it can happen that a plan for a 24-voice concerto grosso for string orchestra that has come to me (inspired by Reger’s *Concerto in the Olden Style*) can go very quickly when I actually sit down to write it. But things with the dramatic weight of the grand sonata style — these require a substance one has to live with a long time before the contrasts take on the proper form. Your dear Fritz is now reading the corrected version of my D-major trio for me. So you will also

have that soon; and very soon afterward the quartet variations.

My, but Fritz has been doing wonders for me: my stay in Aachen still seems like a dream. It seems incredibly delightful to me that a musical family like the Busches should be flourishing just now. Now for the first time I am glad to be living in the present, for only now does it seem that I might have the chance to witness the flowering of a Bach family as a musical dynasty. Despite all of its depressing aspects, being a musician is certainly worth the effort; but at times one can wonder whether it is worth the loneliness. Now I am no longer alone. Your Fritz has encouraged me wonderfully with his letter. I am going to Aachen again the end of March; if you could too I would be beside myself with joy. Oh, I have a whole host of things to write you; if only I could describe to you every minute of my stay in Aachen as I experienced it at the time! I will only say that the afternoon before I arrived in Aachen was equally delightful, despite my disappointment that you were not there. I refer to a wonderful afternoon in Bonn. Oh woe! — I still haven't met your fiancée — but even so it was so pleasant in the Grüters household that I could almost imagine what a lucky rascal you are. Write me again soon if you have time, and if not, then have your photograph printed on postcards and send me one of them at least twice a day. And don't stop pestering me for not writing enough that is new; I won't overdo in any case, and you are priceless to me, Fritz too; you a composer yourself, and still you want me to compose; and Fritz... [the rest of the letter is missing].

DONALD FRANCIS TOVEY TO JULIUS RÖNTGEN

January 15, 1913

...you ought to take a trip to Aachen soon, I just returned from there after a performance of my piano concerto. I have to tell you that the 23-year-old Fritz Busch is such a master as a conductor, with wonderful ideals and absolute expressive ability, and of course personal authority vis-à-vis his chorus and orchestra: I was completely beside myself with joy and admiration...

February 20, 1913

...Fritz Busch is really an incredible fellow — a truly great conductor (with his 23 years!) and a practical idealist of the first rank. He and Adolf Busch simply must get to know you. Musicians of our disposition should not be so alone!...

FROM DONALD FRANCIS TOVEY

[February 23, 1913]

Dear Adolf,

I am already in the middle of a long letter to you, but must not let that delay me in thanking you sincerely for your letter and telling you that, as you suspected, the 15th is unfortunately next to impossible for me — and that it is therefore better that I decline. It can only be that much better for next season, if in your Wagner Society quartet concert you now do a work of mine without me. You will know much better than I which one would be best. Meanwhile I am sending you my D-major trio as a tentative possibility for the following reasons:

1. It has never been done in Vienna — the quartet in E minor has been, I played it myself in 1901 (in an unfinished version, to be sure), also the quintet (the Fitzner Quartet still has an outdated MS. of it) without me; Frau Soldat did the B-minor trio a year ago; the woodwind trio I did (with woodwinds) in 1901 — and the English-horn trio is also known already — whether it has been played in public or not I don't know; Herr Prohaska could tell you.

2. It is short.

3. At least in the 1st movement it is almost chromatic enough for today's ears. People think nowadays that anyone who writes as diatonically as I do can't have any inventiveness, isn't that so? — especially in the Wagner Society!

The MS. is only a precursor: a printed proof will follow shortly. Fritz has already read through one for me. Letter follows — for the moment I will only say that I can always put myself in a good mood these days by anticipating the delight I will have in April when I see you again.

Your D. F. T.

TO FRITZ BUSCH

[March 1913]

Dear Fritz,

My sincere best wishes on your birthday. I hope you are both doing well! Write me sometime! I am delighted that you and Tovey have become such good friends! He is really a fine person, don't you think? And doubtless you respect his music as much as I do. I believe that we can look forward to a lot from him still. His new things go far beyond the earlier ones. And he has a lot of things in mind, thank heaven, and he writes me that you too are constantly pestering him — you are quite right to do so. On Saturday we are playing in the Richard Wagner Society (of all places!) a trio in D major (is that the one that you proof-read? I suspect it is — so you know it) — unfortunately without him at the piano — with a very gifted young pianist — but it would have been nicer if you could be there instead of Tovey's stand-in from

yesterday. Keep practicing the piano, you must do it, as often as you can. With 2 secretaries and your usual amount of help there must be time for it, without your having to take it away from Grete. Forgive me for mixing in your family affairs, I don't mean to be nasty.

Give my sincere regards to Grete and all best to you from

Your Adolf

I now have a concert to play under Scheinpflug¹. I would have a lot to tell you if we could get together! You are coming to the wedding, aren't you?² Write me soon, Stubenbastei 10/11, Vienna VII.

FROM DONALD FRANCIS TOVEY

Northlands, Englefield Green, Surrey
[March 1913]

Dear Adolf —

Now then! The concert is on the evening of the 30th; you are to play with me and two of my colleagues here (very slowly, of course) the Brahms A-major.



I will have done it already with you and your friends in Vienna or elsewhere in the meantime, so rehearsals won't be

necessary. Then it's agreed that you will play the Bach C-major sonata — which also won't require rehearsals. All that is left to worry about are the few Beethoven folk songs with trio accompaniment that Frau Voordewier and Fraude Haan are doing with us. But I can go through those with you too after I have done so with the singers somewhere — it may even be possible for all that to happen in the interval between my concert here on March 19th and April 30. So in any case I can have everything ready and prerehearsed for you, so to speak. You arrive then at 5:30; I will meet you at the train, you go with me someplace where you can rest for a couple of hours and get something to eat; we give our concert, and afterwards we head for Northlands, where you have a week's holiday with me. Then on May 7 we do my G-major sonata (considerably revised) in my last Chelsey concert, Frau Voordewier will sing some songs, then the Brahms C-minor piano quartet, and for a C-major conclusion you lower yourself somewhat and serve as concertmaster for me in a 12-person orchestra (strings and trumpet — the trumpeter is 1st class, the strings are quite nice young lads and won't make you miserable at all — they will have been specially rehearsed and have already performed the piece a number of times) — Bach's soprano cantata "Jauchzet Gott in allen Landen": I'll be playing continuo. You also have an ornamented chorale movement to play solo, that is to say duo: the second violinist will not be bad, though I cannot present you with a second Busch.

¹ Paul Scheinpflug, conductor.

² Adolf and Frieda were married in Bonn on May 15.

I say that quite candidly; for it is obvious that I could not engage someone of your stature solely for a chorale movement in a Bach cantata.

And you will give us the pleasure, won't you, assuming both you and she are so disposed, of bringing along your fiancée? She just wrote me a charming letter, which I will answer in my clumsy German. I am taking the liberty of submitting the whole business to her; she will roundly scold me for giving you so much work to do, but I don't mind at all.

Now to the last point: you ought to settle the financial aspect of this affair with me according to the most straightforward business precepts. You are making a long trip and taking lots of trouble for my sake. The concerts are underwritten by a committee — up to now, to be sure, the committee has not taken much responsibility (between us) for anything other than its roster of imposing names, but it exists — and I would not give the concert at all if I could not at least pay my colleagues their expenses. Also it is very important to me to be able to tell my friends in the Classical Concert Society that I treat my colleagues at least as well as said Classical Concert Society. So ask of me what you have asked of the C. C. S. — I will then try to pay it; I have been told, you see, that the C. C. S. rejected it, because it was thought to be too high. Now you see what a dreadfully indiscreet fellow I am; if this is too indiscreet for you, then simply tell me what sort of an honorarium you would like — only if you would kindly strike a compromise between dealing with a millionaire committee and a friend and fellow artist, don't be too altruistic. I'll write again soon — about non-business matters.

Your Donald Francis Tovey

Perhaps I will come to Bonn¹, and possibly Frau N. and Frau Leff would be there: we could then relieve all my concerns about the folksongs! But I am not worried about them at all; everything will be adequately prepared. But it would be nice if we were to come back from Bonn together!

TO HUGO GRÜTERS

March 12, 1913

Dear Father,

I am really sorry that I can't play in your performance of the Missa — no one does it as well as you, after all — I have to think of you often here, no matter how competent the people here are — but none of them has much to offer except experience. Löwe is a good musician, but his conception is often so different from mine (that is to say yours), that I get very unhappy. His good preparation does please me, and again and again serves to console me somewhat, though on the whole I still feel uncomfortable. Schalk¹ is also very

¹ Adolf was scheduled to play in Bonn's Beethoven Hall on April 28, in a concert conducted by Max Reger.

¹ The Viennese conductor Fritz Schalk.

good, but recently we played the second movement of the Brahms Requiem like a lively military march (that is only somewhat exaggerated, in the manner of Hugo!). I still like him a lot, and he likes me as well. But I have never once felt so good in the orchestra here as I do in yours. I hope that next year I will have more chances to pop in and help out from time to time. It would have been so nice if I could have had the solo this time!! But you will also get along without me, unfair as that is! I am so unegotistical that I wish you a truly beautiful performance; the orchestra needs to play "pp" only in the right places, and in the other ones as though I were there. And the "pp" also really "ppp." For the chorus that is a matter of course. All "ff" entrances like pistol shots. — But that's enough! You see that it will actually be tough without me. For an honorarium of 100 M. (for travel expenses) I am at your disposal the next time if my schedule permits. I can't do it for less than that even for my father-in-law, inasmuch as the burdens of marriage will soon be upon me. —

Will little Hildegard² be singing with you?? Among the altos, of course, where there are enough of them. Elli ought to begin singing with her early enough and teaching her to read music. — But enough of this nonsense — I am a little crazy because Frieda is going to be here soon. — I hope you are all doing well — as a matter of fact I would like to write Elli at length, but I have too much to do and am now only looking forward to soon seeing my little one. What kind of a face is Otto making? — Hugo is being civil, one hopes, or is he grumbling about the "subito 'p's"? Fritz is doubtless being "sweet" as always. I miss all of you a lot, but most of all you and Mother — a) on account of the music-making, and b) on account of her good cooking!!!! — Again all the best for tomorrow.

Sincerely,
Your Adolf

FROM MAX Reger

Meiningen
March 23, 1913

My dear Busch!

I thank you very much for your kind letter; but unfortunately it is absolutely impossible for me to come to Vienna next winter, for much as I might like to I do not have the time; you must not be angry at me — but I really cannot come.

I am 10,000 miles deep in work at the moment; so please forgive my brevity.

Very best regards,
Your old (??) Reger

²Hildegard Cloos, the daughter of Frieda's older sister Elli.

FROM DONALD FRANCIS TOVEY

[March 1913]

Canon composed for the Joachim Quartet at an affair for which Halir and Hausmann arrived quite late. Pity that the second theme can't be given to the cello (the reply would be too low for the viola), otherwise it would be just right for the Busch Quartet, which was for a long time in search of a 2nd violin and a viola!



Unfortunately I cannot arrive in Vienna until the Saturday evening (Apr. 4), and even if the train gets there on time I will probably be too late to present myself at the official doings as the representative from Oxford. I am now taking the liberty of writing to my friend Dr. Mandyczewski, and mentioning to him that in case he cannot take care of the necessary formality himself, and in case my written statement is not sufficient, I would be very happy if you (provided you are not already "representing" something) could or would impersonate me. But of course you are not to let this turn into something awkward or tiresome; the business is doubtless not so very important!

Your D. F. T.

TO HUGO AND FRIEDA GRÜTERS

[March 1913]

Dear Parents,

In a terrific rush, so only a few lines. We have to pack up again right away and then go to the Schoenberg concert¹ (for Hugo's sake!!). Father is not to worry that he will be forced to perform something from it. But so that Hugo cannot pull off anything, for safety's sake I will stick "close" to Frieda the

¹This concert was organized by Schoenberg, and as a final offering he had scheduled a song by Alban Berg. Adolf was able to predict what the closing phrase would be, and loudly sang along: "...get OUT." That led to a tumult in the hall, and ultimately the police were required to restore order. Many years later Adolf and Schoenberg met in Los Angeles, where they immediately became good friends.

whole time — it will doubtless be lively. Many thanks, Father, for your nice letter. — In the Beethoven festival I would like to play only the first 3 movements of the partita: Praeludium, Loure, and Gavotte en Rondeau (to skip something and then play one of the later movements doesn't seem right to me). — This would be the best way, otherwise I feel I shouldn't do it at all. I am very grateful to Father for taking so much trouble over it. — Frieda is perfectly fine again — I only wish that now she didn't have all the confusion of shopping, packing, etc. — it is good that we will soon be with you. We can't think about anything else anymore, and now that it is getting closer to the time when Frieda becomes my wife and goes so far away from Bonn with me, I begin to think myself a barbarian. You'll just have to come visit us often, and of course we will be constantly coming to get in your way! — The Rothschild affair is being settled most delicately, and everything made right by the Konzertverein and the Konzerthaus. You doubtless got upset about it too! But it is utter nonsense.

See you soon, best regards to everyone,
Your Adolf



The newlyweds Adolf and Frieda (Grüters) Busch in May 1913

Emil Gött's Gesammelte Werke

Herausgegeben von
Roman Woerner

Zweiter Band
Der Schwarzkünstler - Edelwild



C. F. Wed'sche Verlagbuchhandlung
Köln 1911

Title page of the collected works
and cast of characters from
Emil Gött's play "The Sorcerer"

Personen

Gautier de Grommelard, ein Landbesitzer
Hilfon, seine Frau
Robert, ein führender Schüler
Kaplan Gaspard Robinet
Jules de Godelmeaux, ein Junge
Jeanne, seine
Mathieu, Diener
Die alte Gräfin
Ein Burleske

Die Handlung spielt um die Mitte des 16. Jahrhunderts in
dem Landhause des Sieur Grommelard, in der Nähe von
Troyes in der Champagne. Die Szene ist ein stattliches
Zimmer mit waldmännischer Ausschmückung und großem
Kamin; große Türe in der Mitte, zwei auf der linken
Seite, rechts ein Fenster

TO OTTO GRÜTERS

Vienna

[May 1913]

Dear Otto —

Many thanks for your nice letter and the work you did. I think you are now on the right track. Minor changes may be necessary, that I can't yet say anything about without having Gött¹ himself to reread. Please send him to me as soon as you can — I forgot to write it all out — I have an incredible amount of work to do — all of us do. We are doing very well. Since yesterday I have a marvelous Guadagnini violin, which I hope will soon be mine — I am playing it a lot. You will soon get a letter with answers to all of your questions about the opera. But first I need Gött! Forgive me for the delay.

Best regards, also to Fritz, from Frieda and me.

[Adolf]

¹The two brothers-in-law had decided to write an opera together, and Otto had already begun working on the libretto based on a play by Emil Gött (see above).

FROM MAX REGER

Meiningen
June 22, 1913

Dear Adolf!

You know that I would gladly do you any sort of favor — but the business with Vienna cannot be changed; the orchestra concert must be kept as the conclusion, I have to rehearse with the orchestra on the 2nd, 3rd, 4th of December, I cannot rehearse any earlier, as I cannot be in Vienna before then! I am extremely sorry to have to tell you this! However I must conduct proper orchestra rehearsals in Vienna; for that reason the orchestra concert has to come at the end.

I hope very much to be able to write you concerning another matter of a more pleasant nature in a few days!

With best regards to you and your dear wife,

Your old Reger

FROM ARTHUR NIKISCH

London
June 22, 1913

My dear Herr Busch,

Your kind letter of June 4 reached me only very belatedly — hence my failure to respond before now.

As for the substance of your request, I must inform you that the business of engaging soloists for Gewandhaus concerts is handled exclusively by our board, I myself have nothing to do with these matters. To the best of my knowledge, the engagements for next season have already been made.

Unfortunately, I cannot fulfill your wish and conduct a concert of your own sometime; I am not permitted to appear as conductor in Leipzig outside of the Gewandhaus. —

With best regards,

Yours truly,

Arthur Nikisch

TO OTTO GRÜTERS

[Cologne
June 24, 1913]

Dear Otto,

Forgive me for not answering right away — I have so much to do, and dealing with your questions takes time, and moreover I have to read the play through again the way Gött wrote it. I am still not completely finished with it — but I will respond as best I can. 1.) Songs in stanzas are not so important;

if something fits easily into stanzas, by all means do it that way, those with humorous content are probably best suited for them. 2.) Variety of rhythms — I don't know, but suppose so, yes — doesn't that have to do with the content? I mean, for example, that one has to write a revenge aria in a different style and rhythm than a love duet. 3.) Transforming the action insofar as possible into a sequence of successive situations: in my opinion, yes. 4.) Songs with refrains are not desirable, at most in the song about the capon or, for example, if you insist that there must be gypsies, in the song of the jealous husband. I suspect that gypsies and lute-players and church fair music were better avoided — it becomes a little common with them and they are such clichés. I would much prefer that you got by with Gött's own characters. If worst comes to worst we'll simply do without the chorus, if we can't introduce it easily and unobtrusively. There are nice things in your plan for "us"! For example the quintet in the 2nd act!, "Dear hunger" etc., the capon song. Also the two-part canon pleases me a lot. — At the close of the 1st act we shouldn't let the ruffian run away, it is funnier if he simply stands still and whoops with joy and the scene quickly closes, as in Gött (also musically). The two women can turn slightly, of course. Please see that in the 1st act Alison always begins in the same manner whenever she wishes to respond to what Gautier has said — the complaint about G's silly jealousy. — I would like to make a three-part aria out of that, which is interrupted by recitatives (Gautier and the others) and little 8-bar song themes or something similar, and each time takes up with the next section. Model: the older arias of Bach and Händel with digression and reprise, the reprise possibly to a new text and not as in Bach a repetition of the 1st part, even though it is musically, namely a kind of stanza song and aria in one. — Moreover I would like to request exact repetitions in the text after certain intervals; Gautier should say three times, for example, as he does in Gött: "And don't go out too much and never alone" — the "never alone" then finally catches in his throat and he corrects himself: "and give me a kiss." I am writing somewhat superficially about all of this, but for the moment I can't be more specific. We'll doubtless still have to make a lot of changes, and you must resign yourself to lots of pestering from me. Meanwhile many thanks. In a rush,

Your Adolf

Give my best to Fritz. — Talk it over with him, that will help you see things clearly.



TO HUGO AND FRIEDA GRÜTERS

Picture Postcard (above)

Vienna
June 27, 1913

Dear Parents,

This is how we march up to the Kahlenberg every morning and back again to the Leopoldsberg, first without water and then with. When you are here, you too will each be given a pail! As you see, we are doing very well, for it is not only in the picture that we are so cheerful. That you know that about us is the important thing, after all; whatever else is happening here during your absence, inasmuch as we find out all sorts of wonderful new things every day, you shall each of you come to hear, my dear estimable parents, when we soon see you again! You will have noticed that I am distracted; that's from the quartet rehearsals and wranglings with violin dealers. Every day now I have been trying out a different Stradivarius!

Best regards,

Your Adolf

TO FRITZ BUSCH

Dear Fritz,

[1913?]

Karl Reitz wrote me yesterday as though I were expected to come to Pymont for the Reger. If that is true, I need to have specific information immediately!!! Karl R. writes about the string trio — to play this alone I won't come, it isn't worth it, at the least we will have to play the trio with Grümmer and if possible the quartet (piano D minor) as well with you or Reger. To come just for the string trio is not worth the trouble, I have too much to do for that. So let me know soon. I am sending this letter to Cologne, since you will doubtless be there tomorrow. I hope your concert this evening goes well. Give my very best to Grete, and please tell her that the next time I could do a better job of confessing to her, that and how I have been an ass, and that she already has a great deal to forgive me for. But the page isn't big enough for that. Stay well, both of you, and be glad that you have each other, for you belong together. Throw this letter in the fire.

In haste

Your Adolf

TO HUGO GRÜTERS (HIS BROTHER-IN-LAW)

Dear Hugo,

[June 2, 1913]

I was really delighted about your doctorate — actually I ought to write you a festival cantata for the occasion, one from which you can judge the degree of my joy (if only from its design). Duration: 4 days — after the first eighth, sandwiches will be served, then they'll carry out the first casualties etc. Instrumentation...aside from the conventional large modern orchestra, a music "banda" — if you don't know what that is, a military band, which, seated on a scaffolding which would have to be hung from the ceiling above the orchestra by the builder of the Eiffel Tower, would have to play: "The Glorious Day has Come at Last!!!" and "O Eternity" (referring to how long you had to wait for your Dr.!!), a concealed choir beneath the orchestra, and one on the roof of the hall in addition to the one on stage, which would have to sing in 34 parts — in the finale, those in the audience who are still living must sing along — 4 electric searchlights, which have to shine in all different colors — a motion picture recreating the images the composer saw during his work of creation (photographed from life) — 2 wind machines and 4 thunder machines — Mahleresque percussion times 4, etc. — but I don't have time for that, or — the talent, you might add! Frieda has already told you all of the things I have to do. I don't even know what's what anymore because of the amount of work. And soon I start on the opera — with that I want to make money, you see!!!, and make myself famous as a violinist!!! It was you who

gave me this good idea. — I am so hungry that I don't have any more to say — "and Frieda has already written you about everything." As soon as you have finished your assessorship you must come visit us — you will be amazed at how we live, how respected I am!!!, and what a dear wife I have, how well she can cook, would you believe?, how well she can hobnob with Bethmann-Hollwegs¹ etc. No, in all seriousness, your sister is the best thing about you. But you too are a splendid fellow, and especially since you do such honor to your brother-in-law. — Stay well, and give my very best to the parents and be good etc.

Your Adolf

TO HUGO AND FRIEDA GRÜTERS

July 21, 1913

[Dear Parents,]

A lot has been happening in the meantime, and the start of the "Sunday letter" to you was left unfinished. — Mother has written us twice already during this time — we ought to be truly ashamed. But they have been such exciting days, and everything has meant so very much to do. Starting today my work will be better — I am finished with the Fantasy. Now I only have to practice hard every day — in addition to the quartet rehearsals and helping in the household. — You have been thinking of us so sweetly the whole time — every word from you has pleased us no end. It is good that everything has been surmounted so far. Otto is such a fine fellow — and Hugo also went to so much trouble. Please give him my sincerest thanks. We still don't know anything definite. Otto only telegraphed that the violin was being shipped by express and "peace on earth"! — Now I must answer Father's questions. 1.) We are playing here in Vienna the D-minor piano quartet of Reger — the business about the sonata is a mistake, dear Father. 2.) Until now I hadn't known anything about our playing the piano quintet by Szell. However it is a nice piece, not very profound, but it certainly shows talent — he wrote it when he was fourteen. — I assume that Hugo is pushing for it, and am writing you, dear Father, everything in detail about it, so that you can better rein in Hugo. 3.) Kissingen will be wonderful — I am looking forward to being with you there immensely. — The eleventh of February is noted down for Bonn. We have a great deal to do around that time, I especially: Breslau, Munich-Gladbach (quartet), Frankfurt (solo), Frankf. (quartet), Bochum (after first solo), Bonn, Brussels, Cologne, possibly also Neuss and Metz in between, all of this in 10 days! For the program I would like especially the F-minor quintet of Brahms, in a better performance than at the Beethoven festival. In addition perhaps the F-minor quartet op. 95 by Beethoven (if that doesn't make for too much F minor), otherwise the F-major

¹Theobald von Bethmann-Hollweg, Reichs-Chancellor 1909-17.

op. 59 or the Mozart D-major:



something like that (it is not the one that we are playing in Salzburg). And as a 3rd piece the Schumann A-minor quartet, or the Schubert A-minor. The best sequence would then be: Schumann, Mozart, and Brahms at the end. — That is probably all that needs answering. I have done so much today that I am now very tired, and for that reason I'll stop.

Sincerely,

Your Adolf

Father's programs are very nice; Marteau¹ ought to play the Mozart A-major concerto, he does that wonderfully!

FROM LILLI LEHMANN

Scharfling am Mondsee
August 16, 1913

My dear Herr Busch,

You will have been puzzled by my letter. I began to write it to you, but since I was afraid of not finding out your address, I wrote it in such a way that one of the other gentlemen might read it as well, whose address I could get from Herr Volkmer. Then the information did come at last from Herr Kerber, and so I could send it to you after all.

Summer is the enemy of anyone required to get in touch with artistic people, as everyone is traveling around. From foreigners you can't get any response at all. So everything is all right. I will let Herr Direktor Landecker know right away that everything has been agreed to, and he will be sincerely delighted to be of service to you, for he is truly a dedicated friend to artists. Regarding the program, I will write you when the time comes and so that it won't be too late, you have my word.

So we'll see each other in Berlin; we'll have to rehearse then on the 2nd. Best regards to you yourself and to your dear, dear wife, whom I could not include the last time, inasmuch as the letter would possibly be going to someone else.

Our little puppet scene [?] turned out to be charming, I was quite delighted with it, and hope you both will be too. Don't bother to reply. My address continues to be here, barring some natural catastrophe, until well into November. But I'll write you before then. Sincerely,

Lilli Lehmann

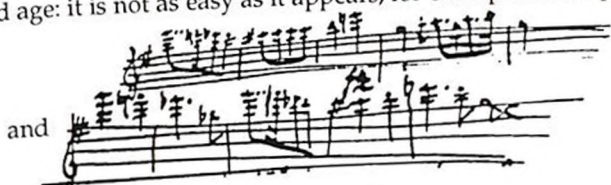
¹The violinist Henri Marteau, whose position at the Berlin Conservatory Adolf later assumed.

FROM DONALD FRANCIS TOVEY

[August 22, 1913]

Dear Adolf,

Be gentle about my weakness for employing Haydn-style melodies in this day and age: it is not as easy as it appears, for example the step between



cost me three years of growth. Meiaouw!

I am very much looking forward to the Beethoven concert in January: only the program could be a little more interesting; the violin sonata can of course be extremely beautiful, but in addition to that only Kakadudels and wind pieces seems to me severely pale for Beethoven, don't you think?

Best regards to Frau Adolf Busch. More follows!

Your D. F. T.

FROM FRITZ STEINBACH

Schwarzburg (Thuringia)
September 1, 1913

My dear Adolf!

Forgive me for seeming to need a telegraphic reminder before finally taking care of your nice letter, which has accompanied me on my various travels waiting to be answered. I had become so apathetic after the 4 music festivals and the 40 examinations in the Cons., the Beethoven cycle, the 3 Cons. operas, etc, that I haven't written to anyone. After the close of school I had to stay in Cologne in order to work out the '13/'14 concert season, and was not able to leave for here until the 19th of August. In the past two weeks I have recovered somewhat, hiking myself back to health in these wonderful forests. Unfortunately, I have to postpone your engagement for the Gürzenich until '14/'15; no matter how I tried, I could not fit it in. However your quartet is to play in the Musical [Society] on the 14th of February. That I am looking forward to! As far as the Berlin concert is concerned, I would require the permission of the Jules Sachs agency (Berlin W. 62, Lützow-Platz 4) before I could take part in it. I have been engaged through Sachs for 2 orchestra concerts on the 15th of January & 8th of March, with the promise that I will conduct no concerts in Berlin before then. If you don't have to have a symphony in your concert, Sachs will surely give me permission. It is unlikely that he will allow a symphony — the best thing would be for you to write Sachs directly, otherwise I would be delighted to do it. Just tell me

your program. There is no question but what I would gladly do you the favor & conduct your concert. I was very sorry that Edinburgh turned you down because you are not well enough known yet (Brahms festival, Christmas-time). Huberman is doing it!"

My sincere congratulations on your success in Salzburg. I was extremely delighted. So now what are you two dear children doing in lovely Vienna? On the 22nd/23rd of February I am conducting in Pest. Pity that I can't conduct something in Vienna on the 21st or 20th (24th/25th). In any case I will see you on my way through. Yesterday my wife arrived here from the Blankenburg sanatorium. She is still quite unwell, however, and has been in bed ever since she came. This doubtless means the end of my nice tours as well, for I can't just leave her alone. It is a pity that the poor soul has to suffer so with her nerves.

So "God be with you." Be good and write me, & best regards
from your old uncle
Fritz Steinbach



Adolf and Frieda with Paul Grümmer in Vienna, circa 1913

¹ The Polish violinist Bronislaw Huberman.

FROM DONALD FRANCIS TOVEY

[September 6, 1913]

Dear Adolf,

Here is the first proof. Please jot down on a postcard for me the spots that absolutely have to be changed.

Of course the titles will be printed exactly as they appear here in blue pencil. Don't be upset about the Scherzo program; the periwig is just fine with me as it is; you don't have to summon up the shears of Atropos for my sake.

I hear with delight that the Busch Quartet (as a Dutch newspaper tells us) enjoyed a real triumph in Salzburg. I hope that it will play a major Beethoven quartet on the 9th of January, then I will be perfectly content with a violin sonata and Kakadudels.

Your D. F. T.

TO FRITZ STEINBACH

Vienna

September 8, 1913

Dear Uncle Fritz,

My heartfelt thanks for your willingness to conduct my concert in B[erlin] — you have been and continue to be the best uncle in the world. Now for the program: 1.) an overture of your choosing, 2.) Mozart A-major violin concerto, 3.) Prelude and Fugue in G minor for solo violin by Joh. S. Bach, 4.) Concerto in D major by... Brahms!! I have to do the Brahms sometime in B. with you, and besides it has been four years now since you wanted to conduct it for me in B. and Kunwald botched it, if you'll pardon my saying so. I am looking forward to our making music together in B. "like crazy" — as my wife would say. Again my truly sincerest thanks! If you feel that there is too much uninterrupted fiddling in my tentative program, you can change it around — provided that you don't think it awkward to play an overture as the 2nd or 3rd piece! You possibly know of something else you could conduct besides an overture (ballet music from "Rosamunde"??, or even — if it did not again go against Sachs — the Haydn Variations, which I have not heard you do in such a long time!).

So, I leave everything up to you — you can also put me down for the Bach E-major concerto instead of the G-minor prelude and fugue if you like. — I have already sent a telegram to Salter about booking the hall and the orchestra. (Is it all right with you if he can get the Philharmonic — or do they also deal with Wolff?) I wired him that he should take the Philh. if possible — otherwise we could probably consider the Blüthner Orch. — are they good enough for you? — Salter is my exclusive agent and is also arranging the concert — Wolff has nothing to do with it.

I hope Aunt Clara is feeling better again — all the best to you and to her from your grateful

Adolf

and his dear wife!

By the way, the superb Stradivarius is costing me 38,000 marks! I am practicing for all I'm worth. Too bad about Edinburgh.

TO DONALD FRANCIS TOVEY

Vienna

September 11, 1913

Dear Donald Francis Tovey!

Many sincere thanks for the postcards, the quartet in parts and full score (tomorrow night it will have its first hearing in Vienna in our new apartment), and the sonata, along with its dedication, Scherzo program, etc. Inasmuch as I have so much to say to you about the sonata — after studying through it fiendishly (I have already played through it at least 6 times, apart from the amount of practicing I have put in on it) — and will frequently have to include the music, I am writing you on manuscript paper — please forgive me! — I will not include much "verbal" explanation of the examples, but rather write out alternative "readings" (you must not take offense at that), from which you can easily see what I don't think is good or what I don't understand. You can then study my reaction — which is after all somewhat premature (though I have occupied myself continuously with the sonata ever since I got it!) — and change what you think is necessary! — So without further ado:

1st Mvmt., 5th bar



(two bows!). Page 1,

line 5: the transition seems to me to stay in C major too long and to switch too suddenly into D major — at first it was completely incomprehensible to me because of the:



In any case I feel it doesn't sound nice and isn't profound enough (profoundly

"C" enough). 8th line, 1st measure:






for otherwise it is impracticable in terms of violin technique. Page 2, third line: Why the considerable jerkiness?? There have to be more

Dear Mr. Surgeon 18!! den 11. Sept. 1913.

Hochverehrter Herr Tovey! Vielen herzlichen Dank für Post-
karten, die Sie mir in Strassburg und Paris (am vorigen Abend um
8 Uhr) senden. Ich bin in einem neuen (Bühnen-)Orchestra-
und der Souabe, ganz Wiedemann, Solopio-Programm etc.
dort ist, die - nachdem ich die Souabe mit Schreier für durchsta-
abgeben von dem vielen (oben dazu) - so viel ich das Stück
zu sagen habe und oft in die Karten dabei aufpassen muss,
nehme ich Notenpapier zum Schreiben - reiche das bitte!
Ich werde nicht viel mündliche Erklärungen zu den Beigabe-
len geben, stattdessen andere Beispielen Sie notieren, da sonst
nur das doch nicht viel nehmen) aus denen Sie dann leicht
nachher kommt, was ich nicht gut finde, oder was mir un-
verständlich ist. Sie können dann mein Lobest selbst prüfen
- das übrigens ja gewiss ist, obwohl ich mich unangenehm
biete mit der Souabe beschäftigt habe - und dann ist es besser, wenn
andere, was Sie für notwendig halten! - Alles zur Sache:

I. Satz. 5. Takt (3) (wie immer!) |
Seite 4. 5. Reihe: der Übergang ist mir zu lang, da er mir plötzlich auf-
steht (dies erste war es mir ganz unverständlich durch das:
Es ist mir (c) deutlich genug. | 8. Reihe 1. Takt: (wie p.) | oder so
mit anders interpretiert gesehen wird. | Seite 2. 5. Reihe: warum die
viele Querstriche? | Ich kann mir nicht erklären. | hinein p. B.
| später darauf!

put in:  etc. Later as well!

 is dull in terms of counterpoint,
and ugly in its repeated fifths  the D

held over? Altogether incomprehensible (to me) in its modulation is the following spot: p. 3, 4th line

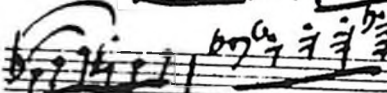


which then becomes quite lovely. In my opinion, this must absolutely be changed!

2nd Mvmt., 3rd line, last bar

 each one

bow. Line 6, 2nd bar



8th line, last bar,

and 9th line, 1st bar, each one bow. 5th p., 3rd bar



line 2



etc. until




Later the same. 8th line, 3rd bar



otherwise it is very difficult to play and does not sound good! Page 6 again




etc., and also the other places once again as above!

(If you definitely want  you'll have to finish

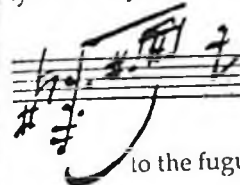
with .)

3rd Mvmt. The 32nd-note variations must all be played at a single volume, or wouldn't you do well to write in a few small dynamic markings? The movement is wonderful, but difficult to understand because of the length of its phrases!

Page 9, 7th line, 3rd bar  (two bows).

Page 11, 7th line, 2nd bar, better 2 bows  but not absolute-


ly necessary. Last line, 1st bar, didn't you mean G?


 again 2 bows. Last bar of the introduction

to the fugue, better staccato:

 or perhaps

or

 (I like it the first way). I don't really

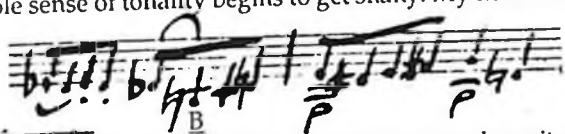
understand the theme in the last measure . At

that point my whole sense of tonality begins to get shaky! My non-binding

reading would be

D

B

 This spot bothers me the way you have it, any-
way it isn't at all important in the course of the fugue. Why have it then?

4th line, 4th bar

the 2 last 8th notes staccato.

Also:

not

markings

played

or possibly

I would recommend writing the entire theme in 8th notes.

Line 9

(indicate *stacc*!), or

(staccato marking on the F-sharp). Page 13:

In the last bar I would

suggest

or simply

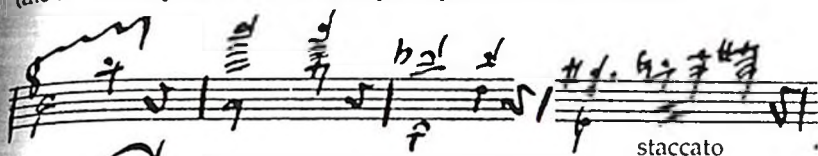
A "B" makes

the modulation


more comprehensible.

3rd line

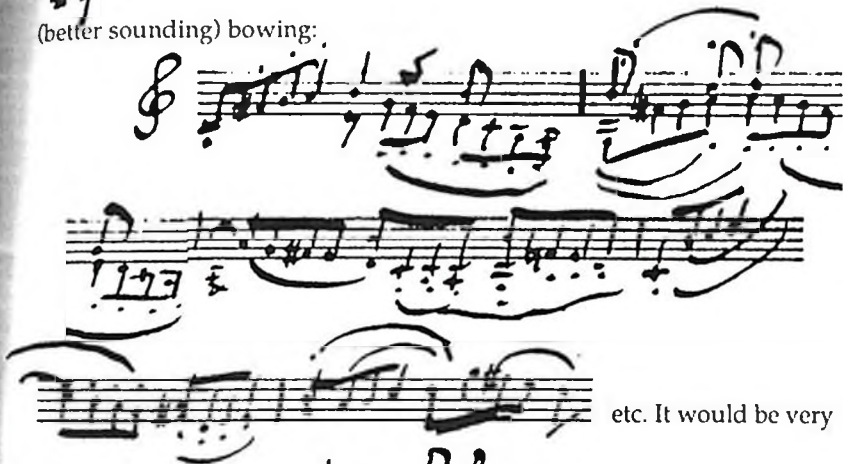
(the theme in quarter notes), then perhaps this time 2 bows on




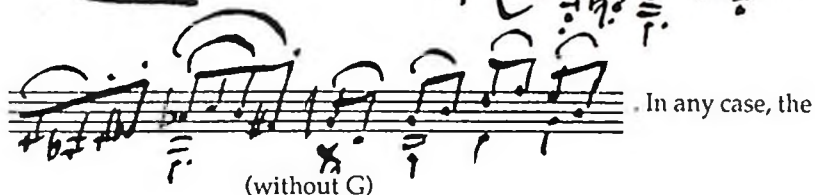
staccato

 stays!! Page 14, I would suggest the following easier

(better sounding) bowing:



etc. It would be very

uncomfortable if it were  ! Line 4 from 5th bar on, unpoco più f up to the poco a poco cresc. Makes the form clearer! 9th line, lastbar  (2 bows). 10th line

In any case, the

(without G)

last 8th note must have B; the G on the first beat is stiff! Page 15, I suggest

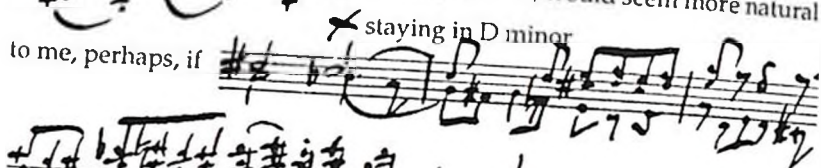
following bowing (last bar, 1st line)



different notes:



etc. 3rd line, 4th bar, would seem more natural



to me, perhaps, if



here the C could stand
(despite bass C-sharp)

(without F)

etc. Don't give

any fingerings, even though they are good; there are spots where fingerings would be even more important (but are a matter of individual taste!).

Always write



as



6th line possibly in thirds:



so that you don't leave the E hanging!

Same line, last bar:



the oct. staccato from the high C on

(in the 8th line) then

etc.

half note, or possibly

etc., as you have it, or (further):

with E !!

Oh Oh!!

B

Sincerely,

Your Adolf Busch

whom you may now curse with a vengeance. The program for the 9th cannot be changed, though we could play the Kreutzer Sonata or the C-minor. — Please write me which one you prefer as soon as possible. — Send the sonata back to me soon!!! I find the 1st movement the least satisfying, the other 3, especially the fugue, seem to me to be much more impressive. More about that after I have your response!

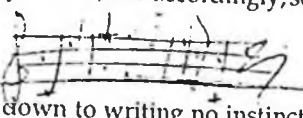
FROM DONALD FRANCIS TOVEY

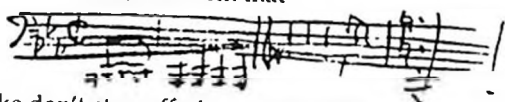
[doubtless 1913]

Dear Adolf,

Herewith, in haste, I am sending the sonata back to you. All of your suggestions that I could use have now been given to the engraver, and I have noted them in the earlier proof, by and large; if you find that not all of the necessary bowings are there, you will probably find them in the printed version; unless I stuck to my own opinion.

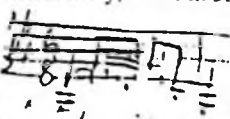
Don't be disappointed and don't think me awfully presumptuous and stubborn if I defend myself so extensively. Just remember that I adopted a lot from you even earlier; for example, at first (when you saw the sketch in London) there was almost no sense beneath the curls in the trio; you felt that

yourself, and accordingly, so as not to be unfair to you, I sneaked in the motif:
 Also, you must not say that I am too theoretical, and that my stubbornness comes from the fact that either I theorize so long that when I get down to writing no instinctive idea can survive, or that I first scribble out some lousy music, then make such a wonderful analysis of it that I convince myself it must be a consummate work of art, or whatever. So let me tell you in advance, you will find me prepared for all sorts of attacks! In this sonata I don't intend to change another note, and with that

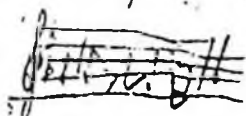


However, for heaven's sake don't stop offering your criticism; it is always interesting to me, frequently illuminating, and I find it more refreshing than anything else in the world. You should also send me something — something relatively finished (for sketches have to be played by the composer if one is to understand them).

The next time we see each other, you will have to play my first movement while I improvise an accompaniment: then, I suspect, you will find its proportions and the improvisatory, toccata style of the opening somewhat more natural. Mozart's is a completely different piece (you may take comfort in that!), but I may have had it in mind unconsciously when laying out the structure: especially with



and



In any case, Mozart and I are both quite fond of introducing a sudden, subtle transition to

the dominant after an obviously long tonic passage. Look at the wonderful classical rondo form in his concertos (Mozart also employs it frequently in other works, as does R. Strauss — don't tear at your lovely wig — most successfully in his "Till Eulenspiegel"!).

Ah, my dear Adolf, if I get started on such questions of proportion you will never get away: in any case, don't let that stifle you and your criticism. Your interest has awakened me like nothing else, and it is absolutely essential for me now that it neither cease nor decrease: even though I am so shameless in my citation of classical parallels!

Sincere best wishes to Frau Busch!

Your Donald

TO FRITZ STEINBACH

Vienna
September 19, 1913

Dear Uncle Fritz,

Thanks a lot for agreeing to do it. Unfortunately the program can only consist of the Reger concerto and the double concerto of Brahms, with the Haydn Variations in the middle, as I have already played here all of the major concertos one might think of, the Brahms and Beethoven under you, later the Brahms again in one of our series concerts, Dvořák and Bruch, etc. on other occasions. The Reger concerto would attract attention here, and two Brahms works with you would be marvelous. There would not be time for a symphony, however. We have not yet played the double concerto here — Grimmer and I — and we would be especially happy to play it for the first time under you. I hope you will agree to take part even with this program. I have considered all sorts of possibilities, and truly this program is the only one that makes sense to me. You can take a sleeping car to Budapest — which will get you there at 8. Please let me know by telegram whether you will make me happy and join us. It would be awfully nice of you. Everyone here is already looking forward to your coming. — I hope you can be here as early as the 20th, so that we can have 2 rehearsals — otherwise I will prepare the orchestra for the Reger concerto ahead of time, so that you don't have to take time with that afterward. — By Sunday evening I hope to have your wire — the orchestra and the hall are being held for me until Monday.

Again, the program: Reger-Brahms evening.

Reger: op 101 Violin Concerto

Brahms: Haydn Variations

" : Double Concerto

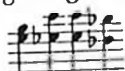
with the most gracious collaboration of Generalmusikdirektor Fritz Steinbach, the dear uncle of Adolf and Frieda. All best wishes, to Aunt Clara as well, from both of us!

FROM DONALD FRANCIS TOVEY

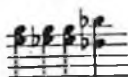
[doubtless September 1913]

Dear Adolf,

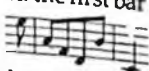

Many thanks for your kind efforts and your good advice. You will soon receive the 3rd proof. Sadly, since I gave the piece to the printers so precipitously, I cannot correct much more in it now: but you are definitely getting (and I am getting) most of your bowings, and also you are getting



instead of the indigestible



Many other things will strike you somewhat differently, perhaps, if only

you concentrate on the fact that an unaccompanied violin or cello piece not only has to make itself comprehensible harmonically right away by means of strong bass melodies, obviously, but also very quickly trigger one's imagination by means of either a well-chosen aposeiopsis or something else that one has to flesh out in one's mind. For example, to my mind the first bar of the Bach A-minor makes a delightful start with the theme  where I'm sure you find that the C-major feeling lasts just long enough; the actual transition, however, is quite rightly and in my opinion much more effective than if it were underscored with something like double stops.  More on this (and in more detail) to follow.

Best regards to Frau Busch. The Andante is dedicated to her — a symbolic indication that the Andante plays a significant role in the Fugue! I would prefer the C-minor sonata, if that is all right with you too.

Your devoted D. F. T.

You must not be angry with me for leaving many places as they were! I will definitely profit from your criticism in my next work.

TO FRITZ STEINBACH

Bonn

October 8, 1913

Dear Uncle Fritz,

I would have liked to look you up in Cologne on Sunday in order to discuss various things with you — however I was told that you were in Aachen. So I will take care of it today in writing, for tomorrow I have to go to Saarbrücken, and won't have another chance to see you. — A young musician from Vienna will be calling on you tomorrow, as he hopes to study with you — Mittler¹ is the name. You will find him a very gifted musician — an excellent pianist and composer — and he is bound to please you in every way. I don't want to waste time telling about him, for you will soon discover how competent he is — there is no need for me to recommend him to you. I only ask that you devote a little time to him — Herr Friedberg will be coming with him, however, as I have just learned, and that alone will serve to prepare you for him somewhat. Now to something else. Sadly, sadly I cannot give the concert I had planned in Vienna, and I truly regret having troubled you so much about it unnecessarily. Please forgive me — I thank you very much for being so nice and consenting to take part in it. The real reason why I can't do it is that it is so terribly expensive, and this year I simply can't afford it, especially since I have to save all I can for the Strad. It would cost upwards of 3,000 Kr., and that is too much for me — I would not have dreamed that

¹ Franz Mittler, prominent pianist and accompanist in Vienna until his emigration in 1939.

it could be so expensive. You won't be angry with me?!
Please accept my most heartfelt thanks once again for your good intentions, and also my very best regards, to Aunt Clara too,
from your devoted
Adolf

FROM DONALD FRANCIS TOVEY

[October 10, 1913]

Dear Adolf:

I am enclosing something for Hermann too. If he is with you or elsewhere in Vienna, he'll get it; if not, please be so good as to open the package and give one copy to Grümmner and another to Hermann when you see him.

I was just in Aachen, sadly too late for the Mahler VIIIth Symphony, which was a great triumph for Fritz. But I heard a very beautiful performance of the Schubert C-major and had a wonderful time, as I always do when I'm there. The symphony is now going well, but I had a lot of difficulty making the exposition in the 1st movement flow properly.

Best regards to Frau Busch,

Your D. F. T.

FROM FRITZ STEINBACH

Cologne
October 16, 1913

Dear Adolf!

I waited for you in vain here Sunday morning a week ago, as I did not leave for Aachen until 3 in the afternoon, and I had heard that you were playing with the quartet nearby. I was surprised to learn that you are giving up your concert in Vienna. I had marked it down as being definite, and for that reason declined an inquiry from Brno. In future you must be more precise in such matters. You should have let me know immediately when you learned that the concert was not going to take place. But even so, I won't "hold it against you." Mittler strikes me as being very talented. He will surely be a pleasure to work with. Best wishes from house to house,

Faithfully yours,

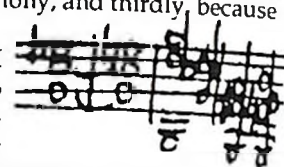
Fritz Steinbach

FROM DONALD FRANCIS TOVEY

[October 17, 1913]

Dearest Adolf,

Here at last the sonata. I hope you won't be too disappointed that I did not make more corrections in it; but I don't feel that now it is any less thoroughly

thought out than my other pieces, in spite of the fact that it was written so much more quickly. For me all the difficulties in composing are really matters of texture, and are most troublesome when there is a lot to write and where the possibilities are unlimited. Both are true when writing for piano: so my pieces with piano were especially demanding of my technique at first. But in this violin solo, even more than in the string quartets, all of the problems are very clearly defined, and the reasons for every development become clear relatively soon. For example, the minor 6/4 in the next to last line is much better than major: for one thing, because an explosion into major 6/4 already happened in the first bar of a phrase three lines earlier, and therefore can have no particular effect here; secondly, because the major sixths in this measure can only appear as completely unstressed 16th notes, and therefore do not even sound like a new harmony; and thirdly, because the harmonic sequence indicated in my reading:  is in and of itself good and rhetorically correct. I cannot say the same of the spots that I have to change. I only hope that you do not get the impression that it is not worth the effort to speak critically with me; I have adopted at least three major changes of yours, and profited a great deal from reflecting on your other suggestions, even when I left things as they were.

Your D. F. T.

FROM FRITZ STEINBACH

Cologne

October 24, 1913

Dear Adolf!

Many thanks for your letter. I am pleased that you acknowledge your error, and with that the matter is closed. I am extremely delighted that you have once again had a great success. If you wish to give your concert after all, I will keep my promise. I am free on the 21st of February. As far as I can see from the express train schedule, however, I cannot leave for Pest after the concert, and I have a rehearsal at 10 o'clock on the morning of the 22nd of February in Pest. You would therefore have to schedule your concert for one day earlier. See if this might be possible.

Best wishes to you and your wife from both of us,

Your faithful uncle,

Fritz

Leaving for London tomorrow.

In haste!

FROM LILLI LEHMANN

November 14, 1913

Dear Herr Busch,

Dr. Landecker has asked me to see to it that you send him your program. For the 2nd concert I had thought of the following:

- a. 1 group of songs — Beethoven
- b. 1 quartet by you?
- c. The Spohr aria — Spohr
- d. Songs by me — Rob. Franz

Whatever you wish to play is fine with me, anything that is good will be appropriate. And for your own concert you must also create a very lovely program. We shall see if I can possibly add something for us together, but must ask Landecker. We can rehearse the Spohr the day or the evening before (?) at our leisure in one of the halls in the Philharmonie. I hope everything is all right and you are all well. Very best regards to you and your dear wife.

Lilli Lehmann

I must ask that you send your reply directly to Direktor Landecker, Berlin S. W. 11, Philharmonie.

FROM FRIEDRICH GERNSHEIM

Berlin

November 19, 1913

My dear Herr Konzertmeister,

Though back in Berlin, I am still remembering with delight your superb performance of my D-major concerto. As a token of my respect for your artistry, I would like to present you with the recently issued piano score of the new concerto. Not that I would wish, by any means, that you replace the D-major with the F-major! You are such an outstanding interpreter of the 1st concerto that I can only hope that you will perform it often. But I would hope that you might also find [the newer work] of interest, and add it to your repertoire as well. On the 6th of Feb. we will be together in Frankfurt. I have written Musikdirektor Kaempfert of your success in Münster, and expressed the desire that he ask you to play the D-major concerto also (which I would then be happy to conduct). Perhaps you could lend your support to my request. You spoke of a possible chamber-music piece for your quartet concerts. Might I suggest my 1st quartet, op. 25? Marteau has just had a great success with it, and the last movement (Rondo all'Ongarese) would be certain to please Austrian audiences. Joachim, Klingler, and the Bohemian Quartet have played it successfully. — My wife requests that I give you her best regards, and I remain

Your most devoted
Fr. Gernsheim

TO FRITZ STEINBACH

Bonn
[December 1913]

Dear Uncle Fritz!

We would truly have loved to see you and Aunt Clara one of these past few days, but we were not so fortunate. Now we already have to leave again on the 30th of Dec. for Berlin, where the quartet is playing on the 2nd and 4th of Jan. (with L. Lehmann) — and we have to rehearse ahead of time. — Perhaps you would have time for us on the morning of the 30th (assuming you are back by then), in which case we would be sure to come, and would take a later train to Berlin. I definitely have to speak with you sometime, actually — if only to thank you for coming to Vienna and going to so much trouble on my account. It is truly kind of you. — Which symphony (of Brahms) would you like to conduct? I would almost like the D-major most of all, and I also feel it would be most appropriate. You have conducted the C-minor, and Löwe does the E-minor so frequently (horribly, to be sure) — but perhaps it would not look right if you conducted it in my concert, it would be too obvious!! The F-major is doubtless out of the question (however much I would love it), if the concert has to close with the symphony. — I am thinking I might well have the program consist of “only” the Reger concerto and the symphony! Adding a 2nd solo piece (such as the Joachim Variations) would only make the concert longer, a piece like that could scarcely make any impression between 2 such powerful works. The D-major symphony would also seem preferable to me because it is brighter and more cheerful, and would therefore tend to moderate the impression that the somewhat oppressive Reger concerto makes (on the audience), at least nowadays, and thereby lighten the whole concert. But whatever you want, not what I prefer! —

I have a wholly unrelated request: I recently met a singer — I never got a chance to actually hear her — but I had the impression that her artistic aims etc. are honorable. She would like very much to sing for you sometime (and mentioned only first-rate things that she would like you to hear), and asked if I wouldn't speak to you about her sometime so that she might be allowed to see you. (She is a pupil, by the way, of Orgini¹ — ? isn't that the name of the woman in Dresden?) Her name is Baroness von Negri (though divorced!), otherwise Ellen von Nova. Her parents live in Cologne-Marienburg, and she was planning to be there at around this time. I will write her that I have spoken to you about her, and that she will have to arrange anything further herself. Thanks a lot if you do sometime listen to her, based on this admittedly inadequate recommendation. — Please be so kind and write me to let me know if we might still see you and Aunt Clara on the 30th. If not,

¹ Actually Aglaja Orgeni.

I wish the both of you all the best for the new year, as do Frieda and the whole Grütters family.

So I hope to see you on the 30th!!

Sincerely,

Your grateful Adolf

Hope it was wonderful in Scotland!

FROM LILLI LEHMANN

[January 1914]

My dear Herr Busch,

All day long I had instructed all of my people to not let you get away in case any of you came to call — that if I had gone out I would be right back. Now I find that the two of you were here and my rhino. of a maid didn't let you in because Herr Lindenmann (?) was rehearsing with me! I could have died. But I can't do anything about it, and must carry on. Tomorrow we'll talk more about it. I hope everything is fine, and that you have survived your great success happily enough. I can't tell you how upset I am about the stupidity of my maid.

Best regards to you both and to the other gentlemen. See you soon.

Lilli Lehmann

I would have so liked to express my genuine delight at your coming!

FROM FRITZ STEINBACH

January 7, 1914

Dear Adolf!

It was a real shame that we weren't able to see you. We got back from Edinburgh the night of the 30th of December. And since you had not given me any address for you in Berlin, I was not able to write you in Berlin either. Scotland was wonderful. As far as the program for your Vienna concert is concerned, I first have to tell you that I have never conducted the Reger concerto before. So I don't know if I will get by with only one rehearsal. Does the orchestra know the Reger concerto? It is all the same to me whether we do Brahms's second or third symphony. Of course I would have preferred to do the fourth. I don't understand your objections. For what you say about Löwe and the fourth can also apply to any of the other symphonies. If you only want to play the Reger concerto, I would think the overture to "Egmont" most appropriate as an introduction.

Frau Negri need only get in touch with me. She will not have asked for your recommendation in vain.

With best regards and best wishes to you and Frieda for the new year,

Your old

Fritz Steinbach

FROM FRITZ STEINBACH

Cologne
January 23, 1914

Dear Adolf!

I have the score of the Reger violin concerto, and will look it over sufficiently. And I agree to the Second Symphony. I had a tremendous success with it in Berlin a week ago. I was extremely sorry to have to wire you the cancellation for Munich. However I am conducting on the 30th/31st of January and 1st of February in Barmen. I will not have to bring my parts to the Brahms symphony with me. We have not written anything special in them. I would advise you not to place the Joachim Variations at the end. But as you will, I'll go along with anything. I am planning to arrive in Vienna on the morning of the 19th, as I would like to engage 2 good horn players. Perhaps you could help me to choose them, and scout around ahead of time. As far as the other matter is concerned, Commissioner Frank has unfortunately been transferred from here to Hannover. I am not personally acquainted with the present chairman of the commission, sadly, but I have been told that any attempt to influence him would only have a negative effect. I would advise you to initiate the business here officially at once. In any case, we will have to discuss the matter face to face when you come on the 14th of February. Possibly we could both present ourselves at that time. I have already spoken in confidence with Dr. Schnitzler, who might possibly be able to help us. Thanks to your dear Frieda for the kind invitation. But inasmuch as I will be in Vienna such a short time and leaving immediately after the concert, it is better that I stay in a hotel. Please reserve a pleasant room for me in some hotel near the hall. I cannot yet say anything definite about any appearances for you next year. Perhaps I can arrange for you to take part in a music festival this summer in the Werkbund exhibition; otherwise presumably in the Gürzenich.

So I'll see you in February!

Your devoted Uncle Fritz

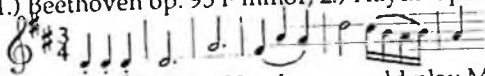
TO FRITZ STEINBACH

Breslau
February 3 [?], 1914

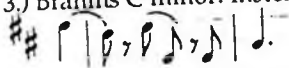
Dear Uncle Fritz,

Please forgive me for not responding to your kind letter any earlier — I have had a terrific lot to do the past few days, and have used what free time I had exclusively for practicing, eating, and sleeping. However today I don't have anything on until evening (with Dohrn), and thanks to a roughly 11-hour sleep (!) I have recovered from yesterday's exertions (the trip from Vienna and a public dress rehearsal). But finally to the matter at hand! First,

I thank you sincerely for making the visit with me on the 14th, to the new Herr Franke — you know what I am referring to! I hope all goes well, everything depends on the recruiting commission in Cologne (that is to say this gentleman we plan to call on). Otherwise I will have to try a very tedious, different tack, which involves 3 different medical officers!! Give me strength!! But if you go with me, everything has to go smoothly, and I have complete confidence — besides, my lung really isn't in good shape (fortunately, in this case), and so we don't have to ask this man to do anything but suspend the usual rules as an exception. — Anyway, I'll go through everything in greater detail with you in person beforehand, so that we present a united front. Above all, I thank you again for your willingness to support me in this matter. I'll come as early as possible on the 14th (from Darmstadt, actually, where I have to play on the 13th), probably I will have left the night before, a night trip will possibly have a "beneficial" influence, so that they can see at once that I am unfit for the military. Altogether I have a very demanding week ahead of me now, concerts every day from the 6th on. Tomorrow I go from here to Munich-Gladbach (quartet!), isn't that nice? 8th Bochum (solo), 9th Frankfurt (solo with Kaempfert), 10th Düsseldorf (qu.), 11th Bonn (qu.), 12th Brussels (qu.), 13th Darmstadt (with Fritz), 14th Cologne (qu.). — By the way, which program: if you agree with the following one, you don't have to let me know!: 1.) Beethoven op. 95 F minor, 2.) Haydn op. 20 D major



3.) Brahms C minor. Instead of the Haydn we could play Mozart



— but better (because it is short) the Haydn. —

People in Vienna are looking forward especially to the D-major symphony, no one does it as beautifully as you do, I only regret that I can't very well play in the orchestra (in the wonderful slow movement I would so like to join you!). Grümmer, Doktor¹, and Rothschild will be playing however. — I inquired in Vienna whether I might have the orchestra an hour and a half longer on the day of rehearsal, instead of a prerehearsal without you (you see, we can't have the orchestra on the 19th), from 9:30 to 1:00 or 1:30 (including a break). I feel that would be best, for if there were a rehearsal on the 18th (2 days before the concert) they would have forgotten everything again by the 20th. I will play along in the Reger (with the orchestra) and the Bach, Adagio and Fugue in C major, so the only things to be rehearsed are the Reger and the Brahms. — I will gladly look around for horn players in Vienna (possibly through the Academy), otherwise I wouldn't know where to look, unless you wanted to abscond with our horns from the Konzertverein, who would doubtless go with you, but are probably not adequate for your orchestra. Would you have lunch with us at Gomperz-Bettelheim's the

¹ Karl Doktor, violist in the Busch Quartet.

day of the concert, or would you prefer to be alone or "alone" with us? You can let me know in Cologne. Forgive me for running on so, when I once get started with you I never stop.

Very best regards from your devoted
Adolf

Also my best to Aunt Clara.



I cannot distinguish
between the suffering
of men and the
suffering of animals.

Lilli Lehmann

FROM LILLI LEHMANN
Picture Postcard (above)

[1914?]

Greetings! Had thought I would be able to deliver them myself. Don't know now when I'll be coming.

L. Lehmann

The public is still enthralled with you and your quartet ensemble.

FROM LILLI LEHMANN

February 13, 1914

My dear Herr Busch,

I want to thank you sincerely for the kind letter, and tell you once again what a very great pleasure it was for me to be able to introduce you here. We were both of us "in good company." I hope we will make music together again often. I heard about the nice offer from A.¹ To be honest, however, I would like to see you undisturbed, living only for your solo and quartet careers. Teaching is terribly demanding, and you should free yourself from it totally until you feel like doing it when you are older, when you can only instruct maturer artists. I have given it up completely, and only help artists back on their feet who have gotten sidetracked, or never learned anything positive. That way one is certain of the commitment, with all the other young riffsraff every word is a waste of time. Best regards to your dear wife and your



outstanding colleagues. I am looking forward to seeing and hearing you again soon in Salzburg. Let us hope that we can have such a good time once more! Take care of yourself and do not take on too much; let the stupid geese etc. go elsewhere. —

Wishing you and

your dear wife Frieda all the very best,
Your Lilli Lehmann

TO FRITZ BUSCH

Saarbrücken
April 12, 1914

Dear Fritz,

From two separate sources (once from Grümmer and once from the Deszes¹) I heard that you have become a father — so it appears I will have to believe it, though I didn't get an announcement. Anyway, my sincere

¹It would seem that Adolf had been invited to take a teaching post at the conservatory in Amsterdam. Tovey's friend Julius Röntgen became its director about this time, and could well have wished to have the congenial violinist come join him. We see that nothing came of it from the letter from Steinbach on p. 95.

¹The Desz family, with whom Adolf often stayed when in Saarbrücken.

WIENER KONZERTHAUS.

Freitag, den 20. Februar 1914, abends halb 8 Uhr

im Großen Saale

KONZERT MIT ORCHESTER

ADOLF BUSCH

GENERALMUSIKDIREKTOR

FRITZ STEINBACH

Das Orchester des Wiener Konzert-Vereines.



PROGRAMM:

Max Reger Violinkonzert op. 101.

J. S. Bach. Präludium, Loure, Gavotte en
Rondeau für Violine-Solo.

Joh. Brahms. Sinfonie Nr. 2, D-dur.



Karten von 2 bis 10 Kronen an der Tageskasse im Wiener Konzert-
hause, III, Lothringerstraße 20 und bei Köhlendorfer, I. Krugerstraße 3.

WIENER KONZERTHAUS

Großer Saal

Montag, den 9. März 1914, abends $1\frac{1}{2}$ 8 Uhr

Oktett-Abend

Ausführende:

Rosé-Quartett

(Rosé, Fischer, Ruzitska, Buxbaum)

Konzertvereins-Quartett

(Busch, Rothschild, Doktor, Grümmer)

PROGRAMM:

L. Spohr	Oktett
F. Mendelssohn	Oktett

Karten von 2 bis 10 Kronen an der Tageskassa im Wiener
 OO Konzerthause, OO
 III., Lothringerstrasse 20 und bei Kehlendorfer, I., Krugerstraße 3

congratulations to you and Grete, also from Frieda. I am especially happy that it is a boy, for I would also want a boy at first. You must feel terrific! Actually, I can't imagine you as a pater familias. I hope Grete and the boy are doing fine. You might let me hear from you about them sometime. — I feel that we really do have the foolish stuff behind us, which we only got into, after all, because we've scarcely had a chance to see each other and properly talk to each other for years now. I truly hope that sometime soon we will see each other at least for a few hours when we don't have anything to do. — Today I would have all sorts of things to tell you — but writing is a tedious business and I don't want to burden you with it, especially at a time like this. — If you could come to the Bonn music festival (in May), in which I am playing, it would please me a lot?!

Again all best to the new mother, your son, and you yourself,
Your Adolf

FROM LILLI LEHMANN

Scharfling am Mondsee
[April?] 14, 1914

My dear Herr Busch,

I just received your letter, having arrived here only yesterday. Sadly I can not be of assistance to you, for I have absolutely refused to concern myself with even the smallest of administrative matters or to intervene in them. This year things are so very different from what they used to be — I'll tell you about it sometime in person — so that I make my appearance, sing my halleluja, and don't worry about anything else, even if I could. However I do recall for certain that the matter was discussed in a meeting in September 1913, and resolved in the manner you describe for lack of money — and you will also approve this as soon as you find out what tremendous costs the festivals entail. Let it suffice, then more will turn up somehow.

Very best regards to you both,

Lilli Lehmann

FROM MAX Reger

Schneewinkel bei Berchtesgaden
May 2, 1914

My dear Herr Busch!

1.) I am delighted to be able to play with you at the Bach festival on June 5 in Leipzig, and only ask that you immediately send me here the sonata that the two of us will be playing there. I will be staying in Leipzig at the Hotel Hentschel, Ross-Strasse, and request that you also stay in that very same hotel; we will then rehearse at 3 o'clock in the afternoon on June 5 in the

concert hall itself; I will arrive in Leipzig at 12:50 on June 5.

2.) You know how I feel about my violin concerto; therefore I ask that you do not play it in Munich. I will not conduct it. However I am willing to play a concert with you in Munich; but: let's do something better: you should immediately get in touch with the Alfred Schmid agency (U. Hensel), Munich, Residenzstrasse; this gentlemen definitely guarantees that; my honorarium is then 400 marks, which I wish you would tell the gentleman right away. As a date let us take the 1st, 2nd, or 3rd of November or 1st of December, I am also free on the 29th or 30th of November. (I cannot on the 4th or 5th of November!) I can't do it on the dates you mention in January. So contact the gentleman soonest; this man will give us a definite guarantee; the main thing is that I learn the date as soon as possible. Do not forget to always give your precise address in your letters.

You have doubtless heard that I am giving up my position in Meiningen on the 1st of July this year; however I have most strongly recommended to my presumed successor that he engage you and also Prof. Grümmer for next winter for Meiningen, Eisenach, Hildburghausen.

What you write me about the new piano interested me very much, of course. I cannot play the instrument at the Bach festival, and also on my way back to Meiningen I must go by way of Saarbrücken.

Please respond to this letter as soon as possible and in most precise detail, and please write immediately to Munich and let me know at once — the date is the main thing — when you have word from Munich.

With best regards,

Your old Reger

FROM MAX REGER

Postcard

June 26, 1914

Dear Adolf!

You are to play with me on the 13th or possibly the 14th of January 1915 in Nuremberg; honorarium for you 300 marks. You have only two pieces to play! Bach F-minor sonata and a work of mine! Please send me an immediate reply! I hope the 13th (possibly 14th) of January suits you! Nuremberg cannot be postponed.

Requesting the speediest reply,

Best regards,

Your old Reger



Max Reger circa 1913/14

FROM MAX REGER

Postcard

Meiningen
June 28, 1914

Dear A.,

1.) Fabulous that you can take part in the Reger festival in Vienna. 2.) At the Reger festival in Vienna I will not be playing my D-minor piano quartet, rather my new piano quartet, op. 133; the work is just now being published. 3.) Tell that immediately to friend Botstiber!¹ Please right away: (A minor, op. 133). 4.) I received your wire, saying that you agree to Nuremberg 13th of January with 300 mark honorarium; be advised that Nuremberg is possibly on the 14th of January. 5.) Put the right amount of postage on your letters — so that one does not have to pay postage due. 6.) I ask you to acknowledge this card with a letter with complete details and if possible by return mail. &) Best regards from house to house.

Your old Reger

¹Hugo Botstiber, general secretary of Vienna's Konzerthaus Society.

FROM MAX Reger

Postcard

July 1, 1914

Dear A.!

Just received news that the Meiningen "folks" can only be in Nuremberg on 13. I. 15, so the chamber-music concert must be on the 14th of January 1915! So please get in touch with Prof. Stein, Jena, Thuringia, Philosophplanweg 12, by letter as soon as possible.

Busch, violin; Schaichet, viola; Stutschewsky, cello, have accepted for the chamber music. Best regards,

Your old Reger

Please confirm receipt of this card, if possible by return mail.

FROM FRITZ STEINBACH

Vitznau

{doubtless 1914}

My dear Adolf,

I thank you for your comforting lines. I had yearned for them and they did my heart good. Permit me to keep silent about all the ugliness, the humiliation, and the behavior of the people of Cologne,¹ especially since we will soon be able to discuss them in person. I would have liked to write you long before, but my condition has been such that every letter upsets me terribly. But listen to this: I have decided to change my residence to Vienna, and not return to Cologne. I would only get upset once again, and there is nothing left for me to do in Cologne. We are coming to Vienna next week to rent a villa in one of the suburbs, and our maid will then take care of the move. Do you both have the time, and could you help us? I would first like to stay in a hotel for from 2 to 7 weeks. Could you recommend one that is not too expensive? [Illegible] always used to stay at the Hotel Tegetshof. Is it still there? Could you sometime find out roughly how much the annual rent would be for a villa with 7 or 8 rooms & garden, for example in Hietzing, Döbling, or Pötzleinsdorf, where one has train or tram connections? How much longer will you be staying in Vienna? I believe it is good that nothing came of the Amsterdam business. You must be as free as possible. I was very pleased about Leipzig.

So please write me by return post whether you and your dear wife can be of help to us. All the best to you from both of us,

Your devoted Uncle Fritz

¹A young female student at the Conservatory had accused Steinbach of sexually abusing her, and the ensuing scandal was so great that he was forced to resign completely from his various posts in Cologne.

FROM MAX REGER

Postcard

Meiningen
July 4, 1914

Dear A.!

Nuremberg can only be on the 14th of January (14. I. 15). So you will have to take on the unpleasantness of playing with me on 14. I. 15 in Nuremberg. Try as I might, I could not schedule it for any other date! Is Vienna the right place for Steinbach? He is an old man, after all, so that it will not be easy for him to get a new foothold there. —

Please reply to this card with a card by return mail! Your stationery is too heavy for 2 sheets to go as an ordinary letter — that's why the postage due!

All best,

Your old Reger

Are you moving to Jena next April?

TO MARGA DENEKE

Vienna
July 7, 1914

Dear Miss Deneke,

Many thanks for your letter. *It is very kind of you* (my English is improving!) to go to so much trouble on my account. Wouldn't you like to become my full-time secretary? — I know of no one else I would rather entrust with the job. It would be a lifetime appointment!!! — Anyway: Oxford would be wonderful, likewise a Classical Concert. If you could drum up 2,000 marks' worth of concerts for me (to be got "out of the way" within a week), I would be delighted to come. But it could not be until the end of May/beginning of June. Somewhere after May 15th — depending on the kind of concerts, also earlier "if worst comes to worst." — Certainly not before May, as I am completely booked up until then. —

Steinbach and his wife arrive in Vienna today; he is thinking of setting up his permanent residence here. What do you think of that? Would it be possible to see you and your esteemed parents when you go to Switzerland?? We are going to the Tyrol, in the neighborhood of Toblach, beginning July 15: Plätzwiese, Hotel Dürrenstein. Afterward to Salzburg for the Mozart festival. Please write me and let me know where you will be.

Best regards to all of you, also from my wife,

Your Adolf Busch

TO PAUL HELLMANN¹

July 8, 1914

Dear Herr Doktor,

I wanted to ask you to keep my plan concerning the Konzertverein to yourself, so that afterward it doesn't look like I meant to conspire against Löwe or replace him with Steinbach. Also it would not be fair to Hamerschlag if it were known that I have spoken with him, though for the moment, at least, it was perfectly innocent. I can definitely count on your discretion, can't I!

Sincerely,
Your Adolf Busch

FROM FRITZ STEINBACH

Vienna

July 18, 1914

Dear ones!

We are very sad about your misfortune; it seems clear that the shoulder bag was already stolen from you in the coupé. But for heaven's sake don't let it spoil your trip. It is a shame — but no tragedy. I will go to the Kodak shop this very morning and see that you are soon in possession of a camera again. I hope Frieda's cold is better — you really mustn't be upset. We are none of us safe from theft. You worry me with your comment that you are having pains in your lungs. Please drop us a card right away to tell us how you are doing. I will immediately send you a Baedeker as well, if you write me that you did not already buy one somewhere, possibly in Innsbruck — otherwise you would end up with two! We are doing reasonably well. We feel wonderfully at home in your lovely apartment,¹ and think of you every day in gratitude for your kindness. Day before yesterday we were in the Kaasgraben and went through the house with the architect from top to bottom, and discussed the various changes. Herr Eaders would like to have a 6-year contract: 2 years 6,000, 2 years 6,300, and then 6,500 kronen with no further increase. I hope that the contract will be signed tomorrow. Yesterday we had a call from the lady-in-waiting to the Princess von Meiningen, who was having a stopover here. In spite of the rain we were in Schönbrunn, early in the museum, and in the evening she came to our place for coffee. She is leaving again this afternoon. I have been sleeping miserably — it appears that I had taken on too much — and am in a state, full of gloom and

¹ Viennese friend who took violin lessons from Adolf, and who appears to have helped him financially with the purchase of his second Stradivarius.

² Adolf and Frieda had lent their Vienna apartment to the Steinbachs during the time that they were to be away for the summer.

forebodings. My silly nerves! Yesterday I had a key made for the front gate. Ludmilla is taking wonderful care of us. She has her sister with her, who is having eye trouble. It is only logical that we pay her wages on the 1st, along with a necessary supplement. I am only writing you about it so that she does not get paid twice. They are busily packing our things in Cologne. If only we were settled once again. Please do not hesitate to write us if there is anything you would like. We are both suffering something like homesickness for you dear young people. So please let us have news of you soon.

[Illegible] best regards, and a quick recovery!

Devotedly yours,

Uncle Fritz and Aunt Clara


TO OTTO GRÜTERS

Plätzwiese, Pustertal

July 19, 1914

Dear Otto,

First of all, sincerest thanks for your hard work on the libretto. Little by little you will hear about all the things that I possibly disagree with. That is part and parcel of composing and sketching out. For the moment I would only like to say that for the most part I am quite delighted, especially by the last scenes (after Gautier's departure — but also even earlier), where — as far as I can see — nothing at all needs changing. Keeping the story from becoming tedious before that is probably the most difficult aspect of the whole piece, inasmuch as very little happens that you can see. One hopes that the gypsies, which you have already added, with their songs etc. will be sufficient. Musically, they will for certain, but I fear that G.'s long reflections — on whether I should take the trip or not — and his endless assurances that his jealousy is only love, could be somewhat boring on the stage (because one cannot understand the droll and clever things in the text). One must always take that into account, it seems to me; it would probably be better if it were spoken rather than sung! So the more the stage set changes, the better it will be. — I am really eager to get to work, and it will not be a disaster (on the contrary), if after the whole 1st act has been sketched out and more or less finished, we still have to change a few things, adding, cutting, etc., so as to make it as lively as possible. — Again, however, my sincerest thanks, it is touching that you are going to so much effort, even though you have no guarantee that I can produce anything remotely decent in this form! — Forgive me for not writing immediately: I received the manuscript on the day we left Vienna, and I was waiting for your letter, and I really meant to write you a long letter right away, but then I realized that I would have to work through it musically. — I am feeling terrific up here, the area is extremely beautiful and majestic, the mountains are unbelievably huge, we can see roughly the top two thirds of them from the Plätzwiese; whichever way

you turn, you see them rising up out of the valley to tremendous heights: Hohe Gaisl, Drei Zinnen, Monte Cristallo, Zwölferkogel, Elferkogel — directly behind us is the Dürrenstein, and next to it a huge meadow, so that one doesn't have the feeling of being shut in. You really have to see it! Try to talk Fritz into coming here, even if we have already gone. He should definitely fit it into his itinerary. You can climb a number of mountains here without a guide, for example the Dürrenstein! — if you don't get dizzy. — We would be doing a lot of hiking if Frieda were feeling better! Ever since we left Vienna, where she had a terrific hay fever that left her with a nasty asthma, she hasn't felt well. In a downpour in Innsbruck, on the way here, she caught a bad cold all over again: coughing, pains all over, in her back, her chest, her shoulders (so that I began to worry that she would get a lung infection), and terrible shortness of breath. The last two nights she has barely had any sleep because of it. I hope she improves soon and gets completely over it! Perhaps it is not so good for her up here just now, as it can get very raw. (2,000 m.) Do you think we ought to go someplace else? I don't understand such things, and she doesn't want to leave because I am feeling so good. But I imagine that I would feel just as good someplace else — so long as the air is nice. — One more thing: we were really happy to have Peters' visit us, Frieda found him altogether less tedious than I did. He got on my nerves, I have to say (and I think he would have on yours too if you had seen him in Vienna). The whole time he scarcely opened his mouth, which usually looked like this: . It seemed as though he was annoyed all the time. We never saw him excited by anything beautiful: he went to see Schönbrunn once, and when he got back we asked him if he had enjoyed it, but he scarcely said anything. Frieda virtually forced him into the museums — on his own he would not have bothered to go. He did a lot of work, to be sure, but always when he felt like it himself (that is of course not a fault), but I just don't understand how as a painter one cannot take more of an interest in all the beautiful things that already exist, after all, and that others have created. But it is impossible to write about such things. You said yourself that he is not "stimulating" (which we were not even asking him to be, but we had hoped that he would be stimulated by Vienna and all the beautiful things the city has to offer) — if you would express yourself a little differently (and less pedagogically), we would understand each other better. Besides, it is illogical to say that one does not require any stimulus from people. For that is not the issue here, because we did not invite Peters for our amusement and our pleasure, but because we were happy to be able to help him get to know Vienna. — But don't be upset by my opinion of P. or that I am telling it to you so "candidly" (or brazenly?!). —

I have to stop, and anyway I can't think of anything else!
Best regards, also to Fritz, from Frieda and me. I am sleeping a lot, drinking

¹Peters was a painter Adolf had met in Düsseldorf.

a lot, and most of all

EATING!

But I still can't eat as much as you.

Talk Fritz into coming here!

Stay well, both of you, and give Peters a kick in the pants when he comes back — you two can do it better than I, he got along better with Frieda than with me in any case.

TO FRITZ BUSCH

Pustertal, Tyrol

July 26, 1914

Dear Fritz,

Many thanks for your good letter. I got it up here, where we have come to recuperate (I mainly on account of my lung business), only day before yesterday! — I am looking forward with special delight to our Gürzenich concert with that wonderful orchestra. Mozart is absolutely fine with me, but I must request that you then make time for a 2nd piece for me — the best thing would probably be the Joachim Variations. I trust you won't find that "unreasonable," for Mozart takes roughly 20-25 minutes and cannot be considered, no matter how you look at it, a rewarding task for me — in the Gürzenich hall, and in the context of Beethoven's "Egmont," later Strauss, etc. Don't misunderstand me: all things being equal, there is probably nothing I would rather play than Mozart. In the Variations you too would have your work cut out for you; with that splendid orchestra you are bound to enjoy them a lot. So I beg you to let it be Mozart and Joachim — if not, then I would like to play either Dvořák or Mendelssohn. Preferably the former, as the M. has been played too much in the Gürzenich. But best of all the first program. Please do what you can, and thanks. I am really happy for you that things are going so well for you in Aachen. It is surely better for you to stay there than to once again face a whole new set of circumstances. Aside from the fact that the job in Cologne would not amount to so much in any case. — We are eager to see the picture of Peter. — I would like to ask that if you see the parents at the baptism you say as little as possible about me — best of all nothing; you can simply say that we are doing fine, that's enough — as they are cooler to me than ever, and yet nothing helps.

Best regards, also from Frieda, to you and Grete,

Your Adolf

If I can arrange something for the two of us or with Grümmer, I will certainly do so, and write you immediately.

FROM FRITZ STEINBACH

*Postcard*Vienna
July 29, 1914

Dear ones!

Many thanks for news at last. We are in a terrible fix! Yesterday the landlord suddenly told us we could not have the villa, and nothing will make him change his mind. I now have to sue him for damages. But still we are sitting here without a place to live! The furniture is arriving Monday. We are once again going around looking for an apartment. Isn't that terrible? We have also wired to Germany to hold up the furniture vans there, and if that is possible, would like to go to Munich instead. Somehow it has to get settled before the day is out.

Best regards,
Your Uncle Fritz

FROM FRITZ STEINBACH

*Postcard*Vienna
July 31, 1914

Dear ones.

So that you don't worry yourselves any further, let me inform you that we have rented a lovely but very expensive (!) apartment in the new building on Reiserstrasse. Third floor with central heating, vacuum, and all the modern conveniences. There was absolutely nothing else to be found, and we had no time to wait. The apartment is also not so far from you as the Kaasgraben. We have already consoled ourselves with the fact that being out there in winter would not have been so pleasant. What is happening with the Salzburg music festival? Is it taking place? Here everything is extremely confused. If only it doesn't lead to a world war!! I am feeling somewhat better. It would be nice if Adolf would write me sometime — he can't be practicing all day! — Or does he do that only when you write to us? We hope that we can move in on the 8th or 10th. Best regards to you dear people from both of us,

Your Uncle Fritz

FROM FRITZ STEINBACH

Vienna
August 3 [1914]

Dear Adolf,

Your letter arrived an hour after the express card. The situation is more difficult and more ominous than ever before in history — is constantly

changing, & our decisions accordingly. This morning I got out of the contract on the new apartment on Reisnerstrasse, amicably enough, & have already sent instructions by telegram that if the furniture vans can be caught, they should be redirected to Munich. We are leaving Wednesday morning via Salzburg for Munich (Park Hotel). It would be impossible for me to be outside of Germany during the war. Moreover we cannot stand it here any longer. There is no one left to clean the streets, so you really notice the stench. Otherwise an exemplary order is being maintained here. Food prices, which had risen very high for 2 days, have returned to normal. We would gladly have taken your practical suggestion that we stay in your apartment — but we had already wired all sorts of people that we are going to Munich. I feel that you are too pessimistic in any case. The war will be over by October. The countries don't have the money to feed such armies for longer than 2-3 months. I hope that we will still play together this winter after October. The locksmith was just here, & opened the 3rd drawer & the little strongbox inside it. I took out the enclosed passport & had the box banded & sealed & put it back in the drawer. I would advise you, if you wish to move to Bonn, to first come here, put everything in order, & then leave. — Wait, that won't work, for from the 6th on, the trains will not be providing passenger service. You'll have to tell Ludmilla what she is supposed to do. You could give notice in writing, of course — how long in advance? — & then come here to pack your things before (!) November. My thinking is all confused. I've never endured such suffering in all my life. I hope the reserves aren't called up! So far it hasn't come to that. Now it is time to thank you dear people, whom we now won't have a chance to see, unfortunately, for your concern and your kindness. Please accept the camera and the Baedeker as small tokens of our gratitude. We are deeply indebted to you.

With very best regards to you both,

Your faithful Uncle Fritz & Aunt Clara

FROM FRITZ STEINBACH

Postcard

Munich

August 15, 1914

Dear Frieda,

We are terribly worried at not having heard a word from the two of you. Didn't you get our cards from Vienna and Munich? How appallingly everything has changed since we last saw each other! But our nation is again showing itself to be so grand and glorious! Such a race cannot be defeated! What is the situation with Fritz? He was probably drafted immediately. And Adolf? Is he going to serve with the reserves after all? Please send us some news right away. We rented a very nice little house with a large yard here in Nymphenburg yesterday. Still no sign of the furniture vans!! So please drop

us a line by return mail. Her Highness the Princess von Meiningen has invited us to come visit her in Berchtesgaden. Perhaps we will go there the middle of the week for a week or so. Very best regards from Aunt Clara and your devoted

Fritz S.

FROM FRITZ STEINBACH

Munich
August 19, 1914

My dear Adolf,

At last we have news from you two! I immediately wired that Ludmilla wished to leave on the 5th of August, after she had closed up the apartment in accordance with your instructions & given the key to the caretaker. She wanted to take down the drapes, roll the carpets, & cover everything nicely. She wanted to leave for home on the 5th, & wait there for more detailed news of you. We left Vienna on Tuesday evening, the 4th of August, & arrived here Wednesday afternoon at 1:30. The trip from Vienna to Salzburg was very pleasant — but then it started! I will never forget that journey! Did you get my registered letter with your military pass? I mailed the letter immediately after receiving the card from Frieda. In it I wrote you that we were coming here, & gave you the "Park Hotel" as an address. I then wrote a letter to you in Bonn from here as soon as we arrived on the afternoon of the 5th. We are delighted that we are away from Vienna & back in Germany. Everything has changed so dreadfully! And now if Japan joins the ranks of our enemies, our stalwart fleet is assured of defeat, albeit an honorable one, despite its heroism and enthusiasm. But of course we will win on land. How great the nation has shown itself to be in this most difficult time! One's heart fills with pride in belonging to such a people. There is a great & sacral strength in this inflexible determination to triumph that inspires us all. Such a people cannot be defeated! What is the situation with Fritz? He was doubtless called up immediately. And you? As a reservist you will also have to undergo training, after all, but will only be used inside the country. One hopes this terrible war will not last long. There is not enough money in the whole world to pay what this war will cost if it goes on for any length of time. And one hopes the d... English get the pounding they deserve. I am more upset by these blackguards than anyone else. These common shopkeeper types who are now inciting Japan against us too!

We have rented a little house with a lovely garden here in Nymphenburg, & are now at last awaiting our furniture, which is still underway somewhere! You must come here too. — Here everything costs half what it does in Vienna. And something is bound to turn up here soon! If only we were at the point that we could once again think about art! Write me soon & let us know how you have been.

With very best regards from us both and with all best wishes to your dear ones,

Your faithful Uncle Fritz

I gave Ludmilla 20 Kr., and left another 20 Kr. there for any expenses that might come up. Elect. and water, gas are paid.

FROM FRITZ STEINBACH

Munich
August 24, 1914

Dear Adolf,

Except for your card, I still haven't received anything from you from Bonn. From the card I saw to my horror that the military pass and my letter, which I had sent registered to the address in Reichenhall you had given me, were never received. Doubtless you have written the hotel in the meantime, so that the letter will be forwarded to you. I took the letter to the post office myself. Your telegram from the 15th (not very legible) arrived just now from Vienna. I had misread, the number of the telegram was 29. When did you leave Reichenhall then? The letter from Vienna must still have arrived in R. on August 3. I hope you are not having any difficulties on account of it. What is going on regarding your call-up? Please don't be so uncommunicative — you know how much I worry about you! Write me a card right away. New address: Ludwig Ferdinand-Strasse 5, Nymphenburg-Munich. The furniture vans have arrived, & on Wednesday the move begins. Have you any word from Fritz? However jubilant we may be on learning of the victories of our brave and glorious army, we must always think of the sacrifices such battles entail. I too have 6 nephews in the field. You may rest easily with regard to the Vienna apartment. Ludmilla promised to pack everything carefully, & to take care of everything just as Frieda had instructed her to. So now what does the future hold in store for us? I am passionately & sincerely hoping that you will come here. You could stay with us at first, until we have found something suitable for you. The Academy will gladly take you on as a teacher at any time, & you certainly have no need to worry — everything will turn out all right. If only you know what the situation with the military is. We are now expected to go to the Princess von S.-Meiningen's in Berchtesgaden for a few weeks, however I have postponed the visit until later. Poor Clara has been somewhat exhausted the past few days — she is sleeping a great deal, so she'll soon get over it. Very well then, dear Adolf, let me know right away how you are.

With best regards from both of us to you two & the Grütters family,

Your devoted Uncle Fritz

FROM FRITZ STEINBACH

Postcard

Nymphenburg-Munich

August 25, 1914

Dear Adolf,

Just received another telegram from you from Vienna, dated the 11th of August: "Don't give up apartment, take Ludmilla on for time being." Evidently you had not yet received any of my cards from Vienna & Munich by the 9th. Why didn't you write me then? Did you write to your building superintendant in Vienna? Tomorrow we move to Nymphenburg. Aunt Clara is unfortunately very ill & in bed. How glorious the way we are advancing in Belgium & France! Only I am extremely sorry for the poor East Prussians. I know the region very well from my trips to Russia. So please write immediately how you are doing and what is going on.

Best regards,

Your Uncle Fritz

TO FRITZ BUSCH

Postcard

August 26, 1914

Dear Fritz,

I heard all about you from Grete — I am very proud of you. They can only use me as a hospital orderly, since my lung business is still not completely cured. But I don't know when I'll be called up. It is likely that I'll come visit you sometime — write me when would be best for you. Perhaps a week from Sunday.

In a hurry. All the best from your

Adolf

TO OTTO GRÜTERS

[Arosa

August-September 1914]

Dear Otto,

I only wanted to tell you that I think it sensible that you join the infantry. I hope you manage to do some good, though I'm not altogether convinced you can because your eyes aren't so good, or doesn't that matter? But it is fine with me if you don't do it just yet — perhaps they won't need you at all any more later. I am also thinking quite seriously of enlisting in the fall — in Vienna there seems little or no chance that I will be called, for Countess Hartenau needs me in charity concerts. By that time I will surely be completely well, since I got here I have already gained 5 1/2 pounds! —

Some other time I will respond to your comments about the opera, for the moment I am in no frame of mind to do any writing on it, though we have no doubt that Germany will do just fine. I would like it if you would change the scene with the old woman somewhat as I suggested, so that I can end up with a sextet or something similar. I could then finish sketching out the whole 1st act when I feel like it! — Reuter¹ is probably going to come!

All the best, dear Otto, from your

A.



Dr. Wolfgang Roemisch, Adolf, Käthe Roemisch, and Frieda in Arosa. 1914.

FROM FRITZ STEINBACH

Munich

September 21/22, 1914

My dear Adolf,

Yesterday I only got as far as the address — then once again I was called away by workmen. But now all the laborers are out of the house, at last, & we can now enjoy our comfortable home — insofar as these dreadful times permit any feeling of pleasure at all. Also your card arrived this morning, from which we learn that you are both well. I feel the same way you do, unable to make any decisions & constantly thinking of nothing but the terrible war. Now it appears that both our own forces & those of the enemy have hardened their resolve, and can't move either forward or backward.

¹Hermann Reuter was a mutual friend in Düsseldorf. He too was in need of a cure, and the Busches advised him to come to Arosa.

The French & English have dug themselves into impregnable bunkers, from which they cannot be driven out because they have nothing but equally firm positions behind them. Any army is useless against such defenses. It is horrible. If we could still manage to win this decisive battle, France would doubtless be out of the picture. It is fortunate that France has no more reserves, while we can keep sending in new troops. But our officer losses are too great, & not so easily replaced. Also we are supposed to be short of guns, as highly placed people here are saying. God grant that this frightful slaughter ends soon! I am delighted to hear that the Schubert variations are finished. Send them to me, or better yet bring them here yourself. I would seriously & urgently advise you to settle here for a time & see whether you can't find a secure position. You can stay here with us at first. Think it over, dear Adolf, & write me what you and Frieda think about it. I feel perfectly comfortable & settled here. — As yet I have scarcely been in the city at all, & have not called on a single soul. I am so content and happy in my new home that I have no desire for society. On Oct. 18/19 I am conducting in Berlin (benefit conc.) & on Oct. 24 or 26 a charity event here as well. I had suggested to Hensel (Schmid agency) that he invite you, but he had already landed Slezak¹. But the next concert must take place with you. Clara is feeling quite well again. My heart trouble is bothering me much less. Oddly, I still have no interest in making music. I have written to Fritz. So don't think about it too long, & come here soon with Frieda. What have you done about your apartment in Vienna?

Very best regards to you both from Clara and your devoted
Uncle Fritz

FROM FRITZ STEINBACH

Munich
October 25, 1914

Dearest Adolf,

We thank you & Frieda sincerely for your good letters, & above all for your kind visit, which was sadly only much too short. However we are hoping that you will come again very soon & stay longer. My private wish of having you here for good is for the time being dashed by Frieda's favorable news. I hope that everything in Vienna develops according to plan. The concert for the Austrian aid fund was announced today. But your name is not among those taking part. For that reason I intend to lure you here for the 9th of November (2nd subscr. concert of the Konzertverein, which I am conducting). The Konzertverein is presenting 12 conc. under 12 conductors (!). And none of them is being paid a thing except Reger, who demanded 300 M. And all of them are even coming for nothing! If you would like to come for your

¹The singer Leo Slezak.

travel expenses (roughly 150-200 M.), I will do an all-Brahms program:

1. Variations
2. Violin concerto
3. E-minor symphony

Are you free? For I assume that you would like to, which is why I didn't even ask. Write me by return mail. The concert in Berlin on the 19th went splendidly. I was warmly, even extremely warmly received, & and applauded as much as ever. Last night, however, I experienced a major triumph here with the Brahms C-minor. The audience went crazy, & the orchestra had never played so well. I was very happy, especially as I did not sense the slightest strain. So the beginning seems to have been made. If you see Frau Mauttner, give her my very best, and tell her that a long letter will be coming soon. Please write immediately (à la Reger).

So I hope to see you on the 7th of November. I would think you could accept for 150 M. I will not receive a penny.

1,000 best wishes for you two dear people from your Aunt and your devoted

Uncle Fritz

TO FRITZ STEINBACH

Vienna

October 29, 1914

Dear Uncle Fritz,

First of all, many thanks for your nice letter with the good news about your concerts, and for the charming pictures, which delighted us no end. I could not manage to answer you yesterday, however much I might have liked to, I had commitments all day. Rehearsal in the morning, teaching in the afternoon, and concert in the evening. Now I first have to write you that sadly, sadly, I cannot take part in the concert with you in Munich. I have had to cancel all my concerts in Germany for the duration of the war. Since I have decided to stay in Vienna — because at least I have steady work here etc. — I had to give up the German concerts, as I do not get any leave (military leave) for my concert trips. I could go to Germany, but there the old business I told you about would come into effect, according to which one — having once returned from abroad (as a German reservist) — is immediately drafted! I could not get back to Vienna in any case, a special ruling on my case (since while staying inside the country I would not be “unemployed,” as it is worded in the justification for this charming paragraph) simply does not exist, unfortunately. From another point of view, of course, I must say all this suits me fine. For once I will have something like repose, and I can well use the time for myself, improving myself a.) on the violin and b.) in general, especially as relates to my attempts at composition! Only I sincerely regret that I can't make your concert, which I would have been only too delighted

to take part in. As for the others it is not so bad; they were all concerts that will be offered me again after the war, and won't have forgotten me. Besides, I am now playing more in Austria. — Frieda is not at home, but she begged me to give you her best regards. Those days with the two of you were really wonderful — if only they hadn't passed so quickly. And we hope, though things are going better for us here than we had anticipated, that soon we will be able to be together with you in the same city.

All the best, sincerely,
Your Adolf

TO FRITZ GRÜTERS

[Vienna
October 29, 1914?]

Dear Fritz,

You should be assured that I have not forgotten you, even though you are a long way away, and in the midst of the turmoil of war doubtless find no time to direct your thoughts homeward and think of those who are devoted to you and love you. — Couldn't that be the beginning of an assignment on letter-writing in school, which would be certain to rate an A+ from you?! (Signed: Grütters!). Forgive me for not writing coherently, I have just come from a job I have been sitting at for three solid hours. While you are at war (see above!) and others aren't, which is surely proper that such is the case, though this is not to imply that if it were otherwise it would not be proper or could not be otherwise, no, it could not be otherwise or it would be otherwise, and therefore it is so, that others — are simply at home, as for example your dear brother-in-law and friend, your unforgettable Adolf, and since I am the one in question, I will dispense with false modesty and proceed to tell, using the first person, of my increasingly insignificant self (not my physical person, sad to say), that — while you are out there in the war — I too have been engaged in a certain amount of warfare within my own four walls, not with my dear spouse, but rather on my manuscript paper (24-staff!) in the form of variations for large orchestra on the "Radetzky March" of Joh. Strauss. It is going very well, and if you out there are making such progress in your war as I have with this war music, we'll be done with warfare in a couple of weeks. If only I could come out where you are with my large orchestra, that heathenish din would put the English, the French, the Turks, etc., etc. to rout, and only the Germans and the Austrians would be able to stand it. —

But to be serious, at last. It must seem tasteless to you that anyone can be so silly, and I can't blame you if that is true. Here you see virtually no signs of the war. One notices fewer and fewer wounded in the streets. We don't subscribe to a newspaper for reasons of thrift, and so we only hear the most important news in conversation with others, chiefly Grümmers, with whom we spend a lot of time. Moreover, my own military situation is so vague that

it no longer interests me at all. I have been enrolled once again on the reserve list at the consulate here in Vienna as an unarmed reservist. All that has meant is that I can no longer travel back and forth between Germany and Austria. I can get out, to Germany, but it would not be certain that I could get back, and since I make more here, and have an ordered life, which is good for me for a change (since I can once again do some proper work of my own for the first time in a long while), I have decided to stay in Vienna for good. It is by no means tragic that I had to give up the few concerts that were still scheduled, I'll get them again after the war. — We heard from home that you had written them a delightful letter, and that pleased us very much. I hope you aren't having to be involved in too many dreadful things. Perhaps you will find time to send us a card too sometime. That would be really nice of you. So take care, I still have to do some practicing for Graz — where I have a benefit concert on Sunday.

All the best, and sincerest regards from your devoted
Adolf

TO HUGO GRÜTERS

Vienna
October 29, 1914

Dear Father,

I have had to cancel all concerts in Germany for the duration of the war, because as a German reservist I can probably get out of Austria but not back in. But Frieda has already written you all that. I have written a letter to Prof. Ruhland, and beg you to forward it to him. They will be very disappointed in the Dramatic Society, and I would suggest, dear Father, that you get in touch with Elly Ney and then make the Dram. the definite proposal that instead of the concert with me, you give a two-piano concert with E. N. That would definitely be the right approach, don't you agree?, and would make everybody very happy. You could put together a delightful program, possibly including some pieces for four hands as well (Schubert marches or some such!). In any case, it would be very nice of you if you could — or rather would! — agree to give the concert with E. N. The Dram. Soc. would surely be grateful to you for helping them out of the pickle that I put them in, and you would also be doing me a great favor. Then I would also like to ask if you would telephone Herr Weber, and tell him that I cannot play for him either. — We are delighted that you are feeling better, and that you are back to talking about my appetite whenever you get hungry! — We are finding things quite to our taste here as well, and despite the difficulty of the times, which one notices here much less, by the way, are quite happy at the prospect of for once not having to be apart for a long time. This kind of rest, with time to work for myself at last, also does wonders. —

Since this is already the 8th letter I have written this morning, and I don't

have anything else to say, I close with very best regards to you all, especially to you and Mother.

Sincerely,
Your Adolf

FROM MAX Reger

November 6, 1914

Dear Busch —

Naturally I am in agreement if the concert in Munich is postponed until next winter, 1915/16. I will be in Munich on January 31. Early next year I will write to Bauer, Munich, regarding the concerts.

By the way, I no longer use the title "professor"; I've also dropped "councilor"; I only refer to myself still as "Generalmusikdirektor," in memory of the old Duke of Meiningen. Best regards to you both,
Your old Reger

FROM MAX Reger

Postcard

November 6, 1914

Dear Busch —

I only wanted to tell you that I consider you a truly splendid artist and person, one whom I honestly and genuinely adore! If you somehow think otherwise, then you are definitely on the wrong track.

With best regards to you and your wife,
Your old Reger

FROM FRITZ STEINBACH

Postcard

Munich

November 7, 1914

Dear Adolf,

I was extremely sorry that circumstances did not permit you to take part in next Monday's program here. I am very upset. Yesterday I got back a letter to Fritz marked "undeliverable," & today I heard from Cologne that Fritz is lying wounded in Belgium & they fear it could be worse. I am terribly worried about it, & beg that you or Frieda write me a card immediately with more definite news. That would be horrible. You did not leave your variations here?! Were you annoyed that in my delight at having you with us I completely forgot to look at them? Please send a card right away.

Best regards to you both from Aunt Clara and your devoted
Fritz

TO WILLI BUSCH

Vienna
November 18, 1914

My dear Willi,

Forgive me for not writing for so long. Recently — a week or two ago (the way we live everything tends to blur) — when I was in Düsseldorf, I had intended to write you — from Germany!, but then at the concert that evening I heard from Father that you were sent to Russia. So I figured that you would not be getting any mail at first, and was not certain whether your regimental number etc. would stay the same. — This last week we have been especially concerned about you, as we presumed you to be taking part in the battles in East Prussia. Today we received letters from Mother Grütters and Ella Poensgen¹ that mention cards from you, E. P. writes of one from the East! I hope that we too will soon hear something from you directly, though I, at least, don't deserve it! Your last letter and the card to Frieda — we were delighted with them — have remained unanswered. But we think of you often and always wish you well. We hope that you also received the preserved meats that Frieda sent you (you only write about the lebkuchen). Tomorrow I was actually supposed to play in Breslau, but the concert was canceled; we had planned to send more things to you from there. From Vienna it is difficult. Did your comrade Karer [?] get the flashlight? If he needs a replacement battery, you only need to write to Otto Grütters about it; he'll buy him one for me. — Perhaps you took part in that colossal battle in East Prussia. In the paper (in the report of the general staff, I think it was), it said how the new troops, the young people, had fought so bravely, and showed themselves the equals of the older ones. So you must have been among them. You can well imagine how delighted we were at such wonderful news. And today the hullabaloo with England begins — you probably know what it's about (submarine warfare!) — we are very anxious. I hope everything continues to go well — but anyway — one can't say anything else, sitting here at home, than that one is proud of one's fatherland. — From Otto Grütters I heard of your leave so that you could learn the poems for the Kaiser's birthday! I was really amused by that. We had begun to really worry on account of the hand-grenade throwing — though I was very proud of you. — So, my dear fellow, keep doing well, we think of you all out there all the time, especially you. Fritz seems to be doing fine, he asked me to send scores to him in the trenches. If you need anything or would like anything, write me at once. I now have to close, stay well, dear Willi. If only I could embrace you just once.

Your loving brother Adolf

¹ One of Frieda Busch's school friends.

TO OTTO GRÜTERS

November 27, 1914

Dear Otto,

I only wanted to thank you a lot for constantly worrying about us — probably the whole world, in fact — and what is going on with us so touchingly like an “all-caring father.” Seriously, you are a good, dear fellow (forgive the sloppy expression!), and if it were not repugnant to you and embarrassing for me, I would most of all like to give you a kiss — puh, you’ll say! — and crush your glasses!! — My parents were extremely delighted, and things were truly going badly for them when you helped them out again. They have asked me to thank you a lot, but will also write themselves. They weren’t quite sure why they would be getting money from Düsseldorf, but figured it out right away. — How they are going to get through this time with the business there I do not know. I hope they come out all right. —

Then this morning your card arrived, in which you write of the rumor that F[ritz Busch] has been wounded. We can’t believe it, for Grete wrote us as early as two weeks ago about this 2nd rumor, and had waited for confirmation that there was no truth to it before writing us. So one hopes that now it isn’t a 3rd rumor with some substance behind it. Grete wrote us anyway that Fritz isn’t in such danger anymore; for some time now he has been assigned to the staff. And he must have proven himself! — Grümmer and Doktor went for their examinations a few days ago, and they are eligible. So with that the quartet is completely dispersed for the moment. The Rothschild business is causing me a lot of unpleasantness. He is casting the affair in such a light, the way he is telling it, that we — Grümmer, Doktor, but of course I most of all — end up being terrible scoundrels, while he is the friend who has been betrayed, etc. But thank God I am firmly convinced that I did not do him any injustice and have nothing to blame myself for. We’ll talk about it at greater length sometime in person. When I come to play in Düsseldorf. At the Consulate they warn me that there is no guarantee that I could return to Vienna from Germany, but they do think it likely that once in Germany I could arrange for a pass for the trip back to Vienna. As I have heard elsewhere, that must be the case, you only have to indicate some place in Germany from which any orders can be forwarded. I hope that that has not been affected again by the fact that I am no longer registered on the German reserve lists (but rather on the lists at the German Consulate in Vienna)! Perhaps you could find out something about that sometime; that would be very nice, and I would be extremely grateful. Essen comes up in March, no, in February. But the nicest thing is that I have been engaged for a Gewandhaus concert under Nikisch in Leipzig (March 1915 — 500 marks, still decent for wartime).

I have to close, though I have not yet run out of things to say, as I have to change for a private (amateur!) quartet concert. So, dear Otto, be good, and

write us something soon about you, what you are doing, and what Fritz (Grüters) writes you. — But once again many, many thanks for everything.
Your devoted Adolf

TO THE GRÜTERS FAMILY

Vienna
December 16, 1914

Dear Parents and Siblings,

Today we have to celebrate Christmas with you in advance, in our thoughts, at least, for otherwise you will not get the letter in time. We are truly sorry not to be there with you during this season, for Frieda especially it is very difficult. You mustn't be angry with me, but I am very happy at being able to celebrate Christmas completely alone with my wife for the first time, though doubtless it will seem somewhat quiet to me, just as it will to Frieda — for try as we might, the two of us can't produce the Grüters hubbub that is so much a part of Christmas. Of course this time there won't be the usual quarrels between Fritz and Hugo (because Hugo is already complaining of an upset stomach on the day after Christmas!), and this time Otto will have to eat my share of the cake (poor Otto!), and by himself leave the tiny piece of cake that the two of us never managed to destroy. — Mother's idea of feeding the 20 wounded men is extremely nice — only Mother would have thought of it — and I can imagine how hungrily they will dig in. It is too bad that Father and I can't provide a little dinner music for the occasion. — Anyway, it is highly probable that I will arrive in Bonn on the 9th of January, I leave Vienna on Friday the 8th. Perhaps you can inquire at the train station in Bonn when the trains arrive. — The concert at the Dram. Soc. could be Saturday evening, if not Sunday morning (as a *matinée*), which I would prefer. But Saturday night will be all right! Please, dear Father, discuss it with the Dram. — Sunday night I play in Leverkusen, presumably, then I go to Duisburg to see my parents, and on Monday I leave Duisburg for the concert in Mannheim (Tuesday). That Thursday I have to be back in Vienna. So if it works out with the Dram. Soc. in such a way that the concert is on Saturday evening or Sunday morning, I will be very happy. I am longing to play some music with Father once again. Later, in February (3rd, 4th), I will be in Düsseldorf, and the chamber-music concert with Father could be then. But there's still plenty of time. For the moment I only ask you for news about the Dram. Soc. — I don't have a thing for you all for Christmas, but for next Christmas, in peacetime, I plan to make up for it with a large choral piece at the very least (no fewer than 16 voices). (Now Father will have no rest the whole year, fearing that I might show up with it, and Hugo will hound Father to see to it that I definitely finish it, and he can torture me about it again.) — But for the moment I am up to my ears in work; my Radetzky var. are finished up until the last one, and in full score except for the last 3. Some of them are

already copied. I would like to finish with them over Christmastime, because I then have to start practicing with a vengeance. I do have some very nice concerts after all. — You will doubtless be especially pleased about Leipzig. — I have to stop writing now, it is not good for my hand (Father is now complaining that I make such thick letters — and Frieda has gotten used to them already). At least that gives me a good excuse for being so lazy about writing, and for that reason when I do write I simply apply the same pressure to my pen that I would to my violin bow (only for some strange reason I don't get tired playing the violin). It's nice that you have Hans and Elli¹ and little Hildegard with you, that will surely console you somewhat for the fact that poor Fritz isn't there. I say nothing about us out of modesty.

So all best for the holidays, and...good digestions. I can already read Mother's next letter: between the 24th and 25th Father again gained 10 1/2 pounds!!! All my love,

Sincerely,
Your Adolf

FROM FRITZ STEINBACH

Munich
January 12, 1915

You dear Busch-people!

Unfortunately I was not able to write you earlier. I had caught a cold once again on the Berlin trip & had to be good and stay in bed. But now I am doing well again. I hope you two survived the flu without any negative consequences. I am terribly eager to see your Radetzky var. I kept hoping that I would get a card from you today, saying that tomorrow (the 13th) you would drop by for "a few minutes," as you would say, on your way back from Mannheim, & that on that occasion the manuscript would fall out of your pocket. But I watched for your card in vain. If you now send me the score, please enclose the manuscript that I was unable to look through when you were here. We miss you terribly, & hope that we'll see you again soon. I had a funny card from Fritz. He probably has no time for writing letters. The position in Cologne has now been filled with Abendroth. If they wanted a young man, they could also have taken Fritz! Progress is now very slow, it is a bitter struggle in both the West and the East. It pleased us enormously that you are playing in Leipzig. Will you be passing through here on the way? I don't have anything at all scheduled, & this winter will probably conduct only once more in Berlin (IX). I'm not earning a thing — it's dreadful! The death of Fräulein Boie, whom I had known from Düsseldorf, moved me deeply as well. I received a most remarkable letter from Rothschild a week ago: says I never did like him, had always wished him ill, and that now he

¹ Frieda's sister Elli and her husband Hans Cloos.

had also heard that Frieda told someone in Vienna that I had said that as long as he played 2nd violin in the quartet, it would never get to the top. Furthermore, that I had expressed to you my amazement that he had ever managed to win the Joachim Prize. I answered him that he should not let things upset him so, not listen so much to people's gossip, but rather go his own way. He strikes me as a dangerous character. He now even berates me for not conducting when he played in the Musical Society in Cologne. Such impudence! Our Christmas celebrations were very quiet. However we did have a tree. What kind of a business has your father started in Duisburg? I don't know a thing about it. I hope the Grümmers and Doktors stayed in Vienna, & have not ended up in Galicia. Please say hello to both of them for me. Reger wrote me a wonderful letter, saying he is coming here in two weeks. How are things in Vienna otherwise? Is the musical scene quite active? Löwe conducted here recently, Bruckner's 4th, of course, but didn't make much of an impression. Take care, and write again soon.

Best regards from both of us,

Your devoted Uncle Fritz

TO FRITZ GRÜTERS

[probably January 1915]

Dear Fritz,

Thanks to Frieda's excessive conscientiousness, you did not receive our letters — but you will have heard all there is to know about us from home. It isn't much — teaching, concerts, composing — the same old bag of tricks. Otto sent us a picture of you in your orderly's uniform — for Christmas — we were delighted with it and it is now hanging above the writing-desk. I think it is crazy of you to have volunteered for the front — if you'll pardon my saying so — since you are helping quite enough where you are. If it comes down to it — and we don't have enough people, then we'll all go later on. Then we can both sign up together. Little Fritz, and Otto, as a former Captain Palimbang, will be nothing to sneeze at. But far better if it isn't necessary. I only wish there were special training in the military for the visit to England — for volunteers only. I would gladly go there, and as far as I care without a hope of ever playing the violin again. Those damned sonsofbitches (one has to spell it out for a change)! The things you hear about them, or from them directly, are nothing but tricks and cowardly lies. — I was supposed to play sonatas with friend Tovey in Amsterdam, the agent would have liked it (the Dutch have nothing against doing a little business, even in wartime), but not I. I cancelled, of course, and — so what — in March I am playing with Reger in Groningen, when the "Fat Man" (as the Dr. calls him) is bound to complain that it was in Groningen that the Dutch let 15 English officers get away. All of the neutrals are scoundrels — possibly excepting the Swiss Germans (with the exception of people at the top like Hodler and Spitteler), and in fact they



Fritz Grüters as a hospital orderly

aren't really neutral (because they like the Germans). I had a concert in Zurich in October, you know, and I heard quite a lot while I was there. —

People are extremely furious with Havas and Reuter[s]: young boys in the streets are already jeering "you have a Havas snout"! — Frieda has probably written you about our stay in Bonn, and in greater detail about the concerts. — Father was full of energy, and Hugo as always. These are unquestionably the chief characters!! I am already looking forward to the concert with Father next week (with the big Schubert Fantasy, which Father is practicing diligently, and was able to play very nicely when we were there).

All the best, from

Your Adolf

FROM MAX Reger

Postcard

Munich

January 31, 1915

Dear Busch!

Received your letter; however I urgently request once again that you leave the program for Groningen just as I proposed it! Any change is impossible! See you in Groningen, Hotel Willems; we will not be able to get together in Germany.

Best regards,

Your old Reger

TO FRITZ STEINBACH

Munich, Central Train Station

February 3, 1915

Dear Uncle Fritz,

Once again nothing came of my intention to come and see you! I was busy right up to last night in Vienna (I played the Beethoven concerto), and tonight, already, is the dress rehearsal in Düsseldorf. — Up until a week ago I had still thought I would see you on this trip. Before I found out that I had to play in Vienna yesterday, I had planned on spending yesterday (Tuesday) with you. At the same time I was negotiating about a concert in Munich (benefit concert), for which I had suggested the Saturday of this week. I was waiting for a reply before asking if you wouldn't accompany me at the piano. Only night before last did I get the news that the concert cannot take place until later. With all of the back and forth I was not able to give you any information at all. Then I decided to see you on Saturday, on my return trip, but since Doktor has suddenly been called up and sent to Brno, and we have nevertheless promised to give 2 quartet concerts next week, we have to rehearse with his substitute on Sunday (and Monday) — the concerts are Tuesday/Wednesday. I am truly sorry that again nothing came of it. — But we will see you soon. In any event the next time I have something in Munich. — Dear Uncle Fritz, it would be very kind of you if you were to accompany me then, and it would make me extremely happy. I have a suggestion about your orchestra concert, by the way. — This ink is so lousy, forgive me! — What would you think of the Brahms double concerto? Grümmer says to tell you that he would be delighted to play it with me with you conducting. You know, of course, that he is also quite well known here, thanks to the quartet, and I feel that the double concerto would rouse more interest than the Dvorák violin concerto! — Please write me about this. Also about the date. — Grümmer will probably (almost certainly) not be called up for active service, is returning the 19th [?] to Vienna, and is being given a leave (as an

orderly). — The benefit concert is at the end of February, probably on the heels of my concert in Essen. I will write you as soon as I know something definite and have your answer! On that occasion you will be able to see the completely finished orchestral variations, so far I have only written out 5 of them! — I will await your letter (to Vienna) with impatience. — Good news from Fritz. I am having to send some scores to him in the trenches. — Frieda sends her best to you both. I would have loved to come out to see you, but the time is too short. Nothing to be done!

See you soon, and all the best to you and Aunt Clara from

Your Adolf

TO FRITZ BUSCH

Düsseldorf

February 4, [1915]

My dear Fritz,

I have been in Düsseldorf since yesterday, had the dress rehearsal for the Brahms concerto last night. It went very well, but the orchestra was very mediocre. — Anyway, first of all many thanks for your cards — I was really happy — Frieda too — to hear something from you again after such a long time. Willi also wrote me a few days ago — he has volunteered to be a hand-grenade thrower. As Otto Grüters tells me here, however (he had also had news from W.), W. has not yet been assigned to it as he was given a 6-day leave — so he could learn a poem for the Kaiser's birthday! — It is a good thing that all the soldiers aren't actors, and that the Kaiser doesn't have a birthday every day — that would be a catastrophe for the Germans! We are all rejoicing in the nice weather, which is surely nice for you — it was miserable all that time. You probably know how well things are going now in the Carpathians — people in Vienna are especially happy about it (because they hope that they'll now get rid of the lousy Galicians again — who brought us the smallpox in Vienna), although it is openly said that "the Germans did it again" — 150,000 Germans are said to be fighting in the Carpathians! — Yes, my dear Fritz, the Reger variations are wonderful, and I would be happy to send them to you if they were available in reduced score. But for the large one I have no money — sorry! — and also I am not sure that it would not be too heavy to send. But I will get you the small score of the Böcklin Suite — perhaps you don't know it so well that it won't give you any pleasure to read it once again. If you are interested in quartets and the sextet by Reger (the latter is something truly great! — you probably don't know it), I'll send them to you from Vienna. — Though I still never got back the things I had loaned you and frequently needed very badly. — I would have to tell you that now, when you have everything else to think about but returning borrowed music, it isn't nice of me, but I do it in "self-defense"! But don't be angry, my reminding you of it now was intended more as a joke. — I have

recently had a great deal to do again (and therefore not written Grete at all any more — I owe so many letters to all sorts of people that I'll never catch up), I played in Mannheim with Bodansky (very competent) — by the way, B. is leaving M., and they are again looking for someone very good, but who can also conduct in the theater. You doubtless know the position, the orchestra is first-rate and Bodansky was paid a lot of money! I was asked about conductors, and said that they should try you, but that I didn't know whether you would be interested, since Aachen is wonderful for you etc. — however. — I liked Abendroth a lot, he is a fine, serious musician, who is concerned about the work and not himself — that is the most important thing to me, if at the same time a person has real depth of feeling — musical feeling. I did not have a profound impression — I mean something quite specific, you understand what I mean: "Aha! There is another one" (of 8-10 musicians in the world) — but I believe A. is not yet at the top, though with his serious way of working he has hope of getting there. However that is by no means certain, I still know him too little. I am playing in Essen again — from Cologne I had to go to Breslau, played there without rehearsal with Dohrn, who says to say hello, he was very impressed with you (from Essen, where you met each other). It went especially well. On Tuesday I also played in Bonn. Yesterday and today I am here, and Friday in Bonn, Sunday back in Vienna! Take care, dear Fritz, I have to practice, then go to the Schmitz-Scholls.

All the best,

Your A.

I got a great kick out of hearing that you want some scores in your trenches — but I can well understand how much you must miss music.

TO PAUL HELLMANN

Vienna

April 7, 1915

Dear Herr Doktor,

I am very sorry that you have to stop taking lessons, for it was always extremely interesting for me and generally gave me great pleasure to instruct you, for I sensed that you were making progress. I will hope that in more peaceful times you will once again have more time, so that you can again practice "under supervision." However, for the time in which you are left to yourself, I would like to say once more: think while you practice of everything we have discussed, and when you practice don't ever skip over a tone that wasn't right. Or in plain language: no shirking while working (if something doesn't come out right when you are performing, it's not so bad), and practice slowly, so that you have time to think of everything — you'll improve much faster than if you simply play through things 10 or 20 times, that can only be destructive. — The same old speeches, actually — don't be angry with me for torturing you with them one last time — and in this

manner. So all the best in your fiddling — and in everything else as well, naturally! But I sincerely hope we will see each other frequently. I thank you once again for your kind letter, and beg you to forgive me for not answering immediately. I trust your wife is feeling well again. My wife and I wish her, and you, dear Herr Doktor, all the very best.

Sincerely,

Adolf Busch

TO FRITZ BUSCH

Vienna

April 13, [1915]

My dear Fritz,

You haven't heard from us in a long time, and are possibly quite upset with us! But we have thought about you a lot — often with real concern, as we did not receive anything from you or Grete for a long time (before you became a lieutenant), and the newspapers kept talking about heavy fighting (also close combat) outside Ypres. I got the news of your promotion to lieutenant through Steinbach in Munich, who had it in turn from Herr Hauser in Cologne. He himself (St.) was a little hurt that you had written him so seldom — whether justifiably or not I cannot judge, but take it for what it's worth, as you may want to make him happy more often: he is feeling easily wounded just now. — I have had a great deal to do the past few weeks — you likely get pleasure from hearing something about my musical sortles; played most recently with Abendroth in Essen (Brahms op. 77), it was very nice, and we understood each other very well — he is also a good person. Then Bonn: Beethoven concerto with Father Grütters, also went very well; I have also had some chamber-music concerts with him, which is always a treat for me. I also played with Panzner (Brahms), but he did not accompany me well, is nothing special, no seriousness and no commitment to the music. — In Aachen I haven't had anything to do!!! If only you were back there on your podium! And in saying that I am not angling for an engagement! You understand. — Then I had concerts in Holland with Peter van Anroy, who is quite good — he ought to pay a bit more attention to his gestures — the importance of which I become increasingly aware of, and in this regard it strikes me (so that you do not get "too" high and mighty) that you are going in the opposite direction, and have reached the point, it seems to me, where you no longer have to worry about the "externals." You understand that this is a compliment — I hope! — It must seem comical that anybody would want to talk to you about your conducting instead of your military skills. Needless to say, I also have the greatest faith in them, and will all the more the higher you rise in rank, not because you were born to be — shall we say — a general (and not an infantryman, even though you have had your share of following orders), but you must remember, after all, that before now all the others had

to do so under your direction! — After my concerts in Holland — the last one with Reger in Groningen, Brahms G-major sonata!!!, but this time with no rehearsal (which I felt was not necessary for fear of a quarrel), better than in Pyrmont, actually quite beautiful. Bach F-minor (in his arrangement, which almost did not prevent us from doing it differently from the way it was written — except for leaving out the bass notes etc.). And finally the Reger E-minor. The scherzo in andante tempo this time. — We had a very good time together and talked about a lot of interesting things, of which I'll tell you more later in person. Only he is drinking again. I scolded him quite severely about it, and he was like a little child, also very "good" as long as I was with him — afterward he doubtless went back to drinking again — it is a shame. I saw him again a few days later in Leipzig — he was touching — but such things can only be explained in person. I then played with Nikisch in the Gewandhaus — with very considerable success — unfortunately the orchestra was a little loud in the accompaniment, and the tutti were somewhat arbitrary on Nikisch's part — but his performance of the D-major symphony was wonderful, and also his Tragic Overture! I am almost certainly invited back for 1916 with the Beethoven concerto — if only the war ends soon. In July I have to report once more, and will again be examined here, until then I have been declared ineligible on account of the inflammation of the lung. — Day before yesterday we did the Schubert quintet with 2 cellos, and with Grünfeld the Trout Quintet. — Both went very well. What wonderful music that is! — Not long ago the Ninth under Löwe, this time very beautifully. Actually a gamble at a time like this. — In a week Schnabel is playing here with Paul Grümmer and me, the Beethoven op. 70 (D major), the Brahms op. 8, and the Schubert B-flat major. We are really looking forward to it. — The rest is just the usual — all benefit concerts. I am now finished with my variations (except for details in the harp part, which I am confused about), and I think you would like them. For fun I am now preparing a kind of "conducting part" from the close of the finale. I am eager to hear what you think of the whole thing sometime. I would have liked to dedicate it to you, but I have been indebted to Steinbach for so long that I put his name on it. — You surely understand, and your turn is next as soon as I can do more. — Now I have written you about nothing but myself, but I have to think that it does you good to hear about music again. By the same token, it would do me good if you were to write that you have thrown the English out of Belgium. We are not impatient, don't misunderstand, rather extremely grateful to all who are serving out there. — You have doubtless heard from Willi that he had to march in snow and ice for 51 hours straight, then go immediately into battle. 32 hours in a foxhole too. From the Carpathians we keep hearing better and better reports.

Now take care, my dear Fritz, we think of you always. Frieda asked me to give you her best. She isn't home just now.

Your Adolf

TO HUGO HELLER¹Vienna
April 13, 1915

Dear Herr Heller,

I am extremely touched by your kind thought of giving me the splendid guidebook filled with lovely maps on the occasion of the concert on Sunday. It was especially nice of you, since on Sunday I was playing as well as I could for my own sake, after all. — So that your kindness strikes me as being wholly undeserved! I am delighted with it nonetheless, and my wife and I have decided to make extensive use of it on our tours, of which we plan to take more than we have before on account of the lovely book. I hope the tourist routes also bring us together sometime, and that then either your guide or you yourself as our guide will smooth the way for us in the same way that you propose to smooth the way for the quartet in Vienna, and — judging from the beginning — really will.

With sincere thanks and best regards — also from my wife,
Your Adolf Busch

We are very much looking forward to Thursday evening.

TO OTTO GRÜTERS

Arosa
June 1, 1915

Dear Otto,

On your birthday today, I come to you with best wishes for the opera and not for you! I beg your forgiveness "ahead of time" (as the Viennese would say) if I am so unfortunate as to offend you in your artistic, poetic sensibilities (where I have my own musical standpoint to offer), even more if in so doing I should encroach upon your "integrity" as a poet! — So to the matter at hand. 1.) 4th scene, after Gautier's "Out with it, confess!", there needs to be a change in the "We are passing through the country..." (lute player), which I do not like, apart from the fact that the gypsies weren't involved in what came before. This way of introducing himself to Gautier (not to mention the audience) seems awkward. You understand what I mean. When making all such changes, leave the rhythmic structure of the verses as it is, here for example the "read from the writing of the stars" — since these two lines reappear in the music! 2.) 10th scene: gypsies (jugglers and singers) arrive with Mattieu, I would like to have Gautier's "Come on, come on, and line up in a row" changed somehow — possibly lengthened somewhat as well. "Tell me! Do you know about parting" can stay. It is only a matter of the first 2 lines! Equally stiff, Scene 11, is the "Quick, come here, tell me who" etc. In all

¹ Artists' agent and promoter of concerts in Vienna.

»Kunst für das Volk in der Kriegszeit«
 Künstlerischer Leiter: Dr. D. I. Bach — Sekretär: Hugo Heller, I., Bauernmarkt 3

FREITAG, DEN 23. APRIL 1915, UM 8 UHR ABENDS, IM
 GROSSEN MUSIKVEREINSSAAL

TRIO-ABEND

ARTUR SCHNABEL
 (Klavier)

ADOLF BUSCH PAUL GRÜMMER
 (Violine) (Violoncello)

PROGRAMM:

1. BRAHMS, op. 87, C-Dur
 Allegro
 Andante con moto
 Scherzo (Presto)
 Finale (Allegro giocoso)
2. BEETHOVEN, op. 70/I, D-Dur
 Allegro vivace con brio
 Largo assai ed espressivo
 Presto
3. SCHUBERT, op. 99, B-Dur
 Allegro moderato
 Andante un poco mosso
 Scherzo (Allegro)
 Rondo (Allegro vivace)

Flügel: BÖSENDORFER

/// PREIS DES PROGRAMMES 20 HELLER ///

of these places (there are more to come) you don't rise — forgive me! — above the level of a wedding poet (Palimbang-Gautier!). The text has to be subtler, nobler, not so close to doggerel, otherwise the music doesn't rise any higher either, the one infects the other, and ultimately we've come up with "O Sole Mio." — The next part is good — especially the bit from Gött: "I have read his horoscope myself" etc.!!! But having the prophetess follow on the heels of the astrologer strikes me as being too much of a good thing — if only a), because it takes too long until Alison appears after having been called out of the house, and b), because it makes for too much recitative music (the endless dialogues — especially in this section — are tiring). Altogether, I have the feeling here that a du-, ter-, quart-, quint-, or even better sext- or septet is long overdue, one as long as possible, and that pulls everything together (perhaps the minstrels could voice their feelings about Gautier, his superstitiousness, the profitable business they stand to do because of it etc., so that a certain vitality and coherency (also musical coherency) come into the whole. — The old woman has to stay after all, it just occurs to me (I have just sketched the beginning of her), but please bring in something more colorful for me, perhaps only some of the gypsies could do it best — astrologer, leader, lute player — the latter might console the astrologer with the fact that Gautier has also attached himself to him, the leader then speaks of the undertaking, all of this as background for the scene of the old woman with Gautier. The chorus should not be involved, so that it does not miss — or botch — its entrance at "I must leave you now, my love." — That is all for the moment, later everything gets better, by and large — also I haven't gotten so far with the music. Please make me the summary that you promised, so that I can get a rough "handle" on the music. I already have some ideas for the overture, the prelude to the 2nd act, the minstrels' serenade (stage music for the night when Alison has a visitor), but naturally I have to know what is to be used later, what recurs. — You see that I am hard at it, despite the d... Italians, and even though one gets more caught up in the war here than at home. Here it is much more upsetting, if only because of all the "official" enemy reports, which nearly always say the exact opposite of those of the Germans. Nevertheless, we are convinced that the Germans have to succeed and will succeed. I am hurrying so with my work because I too want to join up in November — if at all possible — provided that we don't have peace by then — sadly it doesn't look as though we will! — What is happening with Reuter? — Is he coming here? — It would certainly do him good!

So take care, and don't be upset by my suggested changes.

Best regards, also to Reuter, from

Your Adolf

TO FRITZ BUSCH

[Arosa]

June 16, 1915

Dear Fritz —

I have wanted to write you for so long, but I have to lie around so much here that I have no time to write — without exaggeration — I have to sneak the time, for example the doctor would scold if he found me now at my writing table instead of out on the balcony on the chaise longue — “doing” my rest cure. This sort of life is what I needed, however, as I realize only now that I can see myself that I am feeling better on account of it. — You mustn’t be angry that I write so seldom — I too am sorry that you don’t more often have some indication from me that I am thinking of you. And recently I have been doing so even more than ever. I hope it soon comes about that we get to see each other more often, come closer together again geographically — the other things that ought to bring us closer together again are there. You have doubtless noticed that yourself. — I heard from home that you were in Aachen and had some time with Grete. I was delighted to hear it. I only hope that this does not mean that your health is worse. Write me soon and let me know. — Your description of your activity as a parade officer and “music inspector” gave me a lot of laughs. You will therefore be able to tell me — and I beg you to write me this soon — what instrumentation is employed in military bands (large ones): I have written an infantry march (for four hands at the moment), which I would like to orchestrate for such a combination — it is bound to sound terrific with high little clarinets etc. Please write me in full detail. If you’d like, I will then send you the score and even the parts. I am sure that you would be amused by it. Many thanks in advance for taking the trouble. Here’s how it begins:



It would probably be best to transpose it into D-flat (which I prefer to B-flat), the trio in A minor/B-flat minor. — Please give me the maximum number of woodwinds, of course this will mean that in an actual performance one or another of the parts can be left out. Again many thanks. —

Now something else, which I can’t well put off any longer, and with which I must burden you, if that is how you take it. I have been in Duisburg more frequently of late, and have been delighted with Heini¹ — he has made really good progress at the piano (he has a good teacher), he holds his fingers in a much better position than before, he phrases quite nicely, plays altogether

¹ Heinrich Busch, their youngest brother, who was fifteen at the time.

very musically and accurately, and loves playing the harmonium more than anything else. There was one in the shop, and he would play Bach Inventions (for piano) on it all day long. That gave me the idea that he might become an organist if he were put into the right hands — I think you would also think it a very smart idea if you were so aware of all this. — When I was in Leipzig, Frieda and I called on Straube¹ (I don't know whether you have ever heard him, he is a superb organist), and Frieda told him about Heini. He was immediately enthusiastic, and has now arranged for a non-tuition place in the Conservatory for Heini and admission into the so-called Holstein College (at the "Seven Ravens"), where he can live for nothing and has free heat and light. He only needs to worry about his board (actually only his midday meal, I think), and I would like to ask you to help me provide what he will need for that. It won't be much. Probably 35-40 marks a month for each of us. Possibly even less. I will take care of all the arrangements, of course. You must realize that I wouldn't approach you about this if I were not convinced that the boy is worth it. And for the same reason I think it obvious that we should help him onto his feet. Don't you agree?! He is supposed to leave for Leipzig in October. He will then have a year of nothing but piano instruction before proceeding to the organ! Straube will surely be kind enough to take him under his own wing — also Frieda and I have a number of friends in Leipzig who could look out for the boy, and will be happy to do it. So, dear Fritz, I beg you to write me that you concur, it is surely unnecessary for me to go on about it any further. —

We have good news from Willi — all of it in a roundabout way from Vienna, to be sure. I wrote you one card to the front, you probably haven't gotten it yet. — I will send this letter to Aachen, doubtless they will forward it from there, even if Grete is not there to do so. If you go back out there, keep on doing as well as you have up to now — I hope your rheumatism is no longer bothering you, dear lad. — Not long ago I also sent Grete a card from here, I hope she and your son are also well. I often think of the elder Boettchers and would like to see them again sometime.

All best from your old

A.

Steinbach's 60th birthday is coming up on July 17, did you know that?

FROM MAX REGER

Postcard

July 6, 1915

My dear boy!

I am prepared to play the 2 concerts with you in Holland, 13 March Arnheim, 15 March The Hague; in The Hague you are to be paid 225 gulden

¹ Karl Straube, organist and Thomas Cantor in Leipzig.

and in Arnheim 200 gulden; are you content with that? I have just written to Augustin, proposing the question of the honorarium again as you wanted it. Please respond to this card by return mail.

With best regards,
Your Reger

TO FRITZ STEINBACH

Waldsanatorium, Arosa
July 12, 1915

Dear Uncle Fritz,

Your birthday is only a few days away, and since the postal deliveries are now so irregular, I want to write you today, so that you receive my best wishes in good time. Just now much of the pleasure that such an occasion entails, and with which one ought to approach such a day, will be missing. In peacetime, dear Uncle Fritz, we will all have to make up for it together. We would love to be with you now as well — but I must stay here. However Frieda seriously considered going to Munich for the day to see you, but with all of the earnestness and gloom of the war weighing down on one, it is impossible to come up with the necessary “lightheartedness” for anything even slightly out of the ordinary. Whenever you allow yourself the slightest pleasure, you unconsciously ask yourself if it isn’t wrong of you. — But this is not turning out to be a nice birthday letter. You will forgive me, however, for not having happier thoughts! Also, by the way, it isn’t easy to be in a neutral country instead of at home just now, even though Switzerland “as a whole” is conducting itself irreproachably (so far as I have been able to observe). Still, it is depressing to continually have to deal with the lying reports from Havas and Reuters and Stefani etc. And then the uncertainty about Romania also upsets us — and ultimately that is truly an issue of great importance, that the Romanians at least remain neutral. I have just finished the Rohrbach book “Bismarck and Ourselves” — you ought to get yourself a copy. If you haven’t heard of it yet, it is a book with the most far-reaching political scope — but I can’t write about it, you have to read it. — As a small memento on your birthday, and so that you at least see what it is like for us here in Arosa (since we can’t be with you), we have pasted together an album with pictures we have taken with your wonderful camera. It is so good, the lens so strong, that we almost always overexpose. Little by little, however, the pictures are getting better. We hope it provides you with a little diversion. — I am doing better every day, I couldn’t stand it if I didn’t feel that. I have already gained 5 pounds (in 20 days), and the doctor is very satisfied with me. — If I have to enlist in November, they’ll take me, I hope; I would now like to do my part, one does not have the necessary peace of mind for giving concerts anyway. — One hopes the war won’t last that long — things do look good for us (despite all the Havas reports), but each day claims

incredible sacrifices. My brother Willi is doing fine, thank God, he is taking part in a lot of horrible things in Russia. Fritz is supposed to have been in Aachen for a time. He will be writing you too. — In the past few days I finished the 3rd (slow) movement of a sonata for violin and cello. It turned out — at least I think so — quite well. — On the occasion of your birthday I would have liked to send you the completed score of the Radetzky var., but we are still writing out the parts. I didn't manage to produce something new for your birthday. — I now see that this letter is already 8 pages long, and I still haven't congratulated you and given you our best wishes — I am properly ashamed of myself. So, dear Uncle Fritz, I wish you above all good health — and for that you will need what we all can wish for: a quick, victorious peace — for I know how upset you get about the war, and for you especially, that isn't good. I feel that in time we will once again be able to be truly happy and content, even though it scarcely seems possible just now. — But perhaps I see things too blackly in this regard as well: ultimately things will go faster afterward than one might have thought, and afterward there won't be time for all of us either. I hope that before then it comes to pass that we, you and I, can again make music often with our accustomed pleasure (and better than the last time in Munich — I'm sorry). So please try, you and Aunt Clara, to keep all thoughts of the war at a distance on your birthday, and celebrate the day in your lovely garden with a good cup of "al fresco coffee" and other good things, as best you can in such a time. Later on, God willing, we will all of us make up for all the things we now have to forego. With lots of love to you and Aunt Clara, all the best and best regards from your "old," devoted

Adolf

TO FRITZ BUSCH

[Arosa]
July 15, 1915

My dear Fritz,

Today, at last, I am mailing you the infantry march — it took so long because I didn't have any manuscript paper, and had to wait until it arrived — a week or so ago. Excuse the unusual packaging, I couldn't get any plain white wrapping paper here. Since Frieda isn't here (she doubtless phoned you from Bonn), a friend of hers stitched it. It isn't very pretty, but at least the individual pages hold together. Frieda has been gone since Sunday, I don't enjoy being alone, especially since I had the misfortune of falling yesterday, and suffered a break in my left hand (wrist) — nothing dangerous, thank God, but very painful. It is really silly that such a thing should happen to one in Arosa, where you come to cure your lungs. Oh well, it can't be helped. Good that it wasn't worse than it was! I won't be able to play for a long time, and will have to begin very cautiously afterward. The pains have been very

strong since last night, but little by little one gets used to them, only I have trouble doing things for myself. Frieda is not to know anything about it, however. She comes back on Tuesday. — How are you doing with your nerves and your rheumatism? I hope, my dear fellow, that things are improving. — One more thing about the march — trumpets, tenor horns, etc. carrying the melody are ghastly, I have kept away from that sort of thing as best I could. For that reason it probably did not turn out to be the sort of infantry music that is usually written. I consider that a plus, but the customary instrumentation frightens me. Hence the "note." — Write me right away to let me know how you like the work — it is really not a "work," to be sure, but I would still like to think that it is good. You understand. — Enough of that. — Perhaps Panzner will send you the score to the variations, please write me your opinion of them right away as well. I feel that I did a good job with the finale, as for the rest I'm not so sure, it doesn't interest me so much come to think of it. — I would like to ask you again about Heini — if Frieda hasn't already haggled with you by phone — to be sure, at least, that you are prepared to support him from October on. It will definitely not be more than what I wrote you, and nobody will come after you later on for still more for Heini. The scholarship opening and especially the place that is available in the college, both of these together he will only have if he goes this October — it is a coincidence that there happens to be a place open in the college. If he does not go now, someone else will get it, and this nice opportunity is then lost. Aside from the fact that if the boy doesn't go now it would not be fair to Straube, who arranged for both the scholarship and the college for Heini. But this last point is mainly my concern, after all. However I am convinced that you will recognize that we can't postpone the business. So don't be upset with me for trying to make it clearer to you, you didn't know all this and couldn't know it — so I am hoping to have your consent, dear Fritz, and will count on it unless I hear otherwise. — This letter doesn't make sense in places, that's because of the pain and because I am tired; I didn't sleep all night on account of the pain. If you feel like letting Hans Peter hear the march, write and tell me whether it made him cry.

Best regards to all of you,

Your A.

FROM FRITZ STEINBACH

Munich

July 21 [?], 1915

Dear Adolf & dear Frieda!

It is high time that I thank you dear people for your kind good wishes on my 60th, & tell you how much pleasure you gave me with your dear, kind words, with the album, & with the lovely gentians. It is such a nice thing to know that one has the love of good people. That more than makes up for the

hordes of revolting ne'er-do-wells & petty, envious nobodies. And such an awareness became a joyous certainty once again thanks to your kind words. Many thanks, & stay as loyal to me as you always have. How nice it would have been if Frieda had suddenly appeared, but also how foolish & difficult! It would not have made sense. Just stay a good long time in Arosa, so that the cure is complete & lasting. Would you believe that on my birthday, while I was sitting at the breakfast table in the garden, who should suddenly breeze in but the Fifis from Bremen [?], or rather one of the twins & her sister from Meiningen. They stayed here 3 days. Sadly the marriage of one of the twins is unhappy, and Magdalene is getting a divorce. My brother's visit naturally kept me from promptly answering all of the 100s of letters and telegrams on my 60th, & now I am sitting at my writing table for 2-3 hours every morning. Fritz wrote me from Aachen, where he will be in hospital for a while until his rheumatism of the joints is cured. His wife wanted to join him there, but then the child got sick. She is probably in Aachen now. The war rages on, & one sees no end to it. How could there be? Romania appears to be holding back, and it is thought that it is more with us than against us. The advance in the East is stalled again, & in the West everything remains as before. What feats our glorious army has had to accomplish! It is wonderful how the people stand as firm as a wall against superior numbers. I received an invitation from the Frankfurt Liederkrantz (the father of the Mozart Foundation) to conduct a major benefit concert. I said I would, & asked them to invite you as soloist. Dalmann [?] in Vienna (Knepler) inquired whether I would like to take on one of the concerts (Master Cycle) in November. I consented, but so far have had no news. I am very excited about the "double sonata." Don't work too hard! I must close, as my masseur is coming. My lame foot is not yet completely healed. Be good, you dear, good friends from the circle of the "faithful"! Let us hear from you again soon!

With best wishes from all of us,

Your devoted
Uncle Fritz

FROM FRITZ STEINBACH

Postcard

Munich
July 25, 1915

Dear Adolf!

I believe I did not put a 10-pfennig stamp on my card to you, and fear that as a result it did not arrive. I had asked whether you would like to play the Mendelssohn concerto or some other one (except for Beeth. & Brahms) on the 18th of this coming October in a concert being put on by the Liedertafel in Frankfurt a/M., & since the concert is being given for the garrison, whether you would be able to modify your terms.

Program:

1. "My Goddess" for men's chorus and orchestra, by Berger!¹
 2. Violin concerto
 3. Brahms 1st symphony
 4. "Lament" for men's chorus, by Pfitzner
 5. Possibly the Radetzky Variations? Are they appropriate for the conclusion? Otherwise as No. 3?
- Let me know right away. 1,000 best wishes. Is Frieda back yet?
Your Uncle Fritz

TO FRITZ STEINBACH

Arosa

[roughly August 1, 1915]

Dear, good Uncle Fritz,

Your nice letter arrived a few days ago, and yesterday your card. Many thanks for both. I can't tell you how happy I am that you would like to do my little variations in Frankf. I also look forward to the Brahms concerto with you a lot. I only wonder, since we would need virtually no rehearsal for it — how is the orchestra? Will the variations go all right? In any case I feel that we would have to do them in 2 rehearsals if they are to really sit. They are probably not hard to understand, but a number of things are not particularly easy technically. I would think the best thing (provided that you were in agreement) would be to hold separate string and wind rehearsals at the first rehearsals, a lot of time could be saved that way, with you holding the wind rehearsal in one hall and I the strings in another. In half to three quarters of an hour we could be finished with that, and you could then take the winds and strings together, for which we would have to plan another 3/4 of an hour. That would then make an hour and a half altogether. Then if it were possible to do the whole thing twice in the next rehearsal (or at least the most difficult var.), it would surely go well afterward in the performance. I also feel — am I too immodest? — that the musicians (and doubtless the audience afterward as well) will enjoy the piece, especially as you will be conducting it, for I thought of you the whole time. So, dear Uncle Fritz, let me thank you sincerely for your kind suggestion. You make me extremely happy. — I only hope from the bottom of my heart that you will enjoy it a little too. As far as my honorarium is concerned, I leave it up to you to decide whether I should "demand" anything beyond my travel expenses (I'll be coming from Vienna). — So you can tell the Society whatever you wish and think appropriate. — I forgot to say what is obvious after all of that, namely that the 18th of October is fine with me. —

How nice that you have your brother with you, that will do you good. —

¹ Wilhelm Berger.

Do you remember when I played for him once, at the Conservatory? It made me very proud that he was satisfied! — What is happening with Knepler and the concert? I truly hope that we have a concert together — if not in Vienna, then somewhere else (Munich or Berlin). If only the war were over! Everything ultimately depends on whether things continue to go well for us (I mean on the battle fronts). If only the Romanians behave decently. I hope your knee gets better soon. When are you going to Berchtesgaden? Write me the address.

Best regards to you and Aunt Clara, and all our best wishes. And remember me to your brother. Frieda sends sincere regards.

Father Grüters did write you on your birthday, he was hurt that you only sent a printed "acknowledgment" (that does not mean that he requires handwritten thanks from you), but do write him a few lines to let him know that you appreciated his letter — now you have more time to write again.

Sincerely,

Your Adolf

FROM FRITZ STEINBACH

Partenkirchen
August 6, 1915

Dear Adolf,

Yesterday I received your letter of the 30th here. You gave me a terrible fright!¹ I am only glad that Frieda is with you again, & appears to be unconcerned. But I would advise you not to take the matter too lightly, & to make certain whether there might be bad consequences, & immediately do everything that might be necessary. How did you manage to do such a thing? And was the bone completely broken? Please write me the full details, so that I can rest easy. I already wired you that the variations are definitely on for the 18th of Oct. in Frankfurt. I just now got word from there. They succeeded in committing the orchestra to 2 rehearsals, and are making this sacrifice in recognition of your kindly consenting to play for travel and hotel expenses. I had to tell the people that in order to push through the 2 rehearsals. I myself am only being reimbursed for my expenses, of course. However the first rehearsal could only take place on the 8th of Oct., as there are "Ring" performances from the 9th to the 17th. That would be deadly. One hopes that it will be possible to schedule the first rehearsal at a more reasonable time. I feel it can be arranged, if necessary I myself will write to the director or to Rottenberg, the conductor². When do I get the score? One can make music better if one "has glanced at the music once ahead of time," as Brahms used to say! And now, which concerto? I think Mendelssohn would probably be

¹ Adolf had broken a bone in his left wrist on July 14.

² Ludwig Rottenberg, conductor at the Frankfurt Opera.

too long. The program you know, of course. Write me what you think. — We came here a week ago Saturday to visit my brother, who is staying here for a few weeks. Unfortunately I got such a cold that we had to extend our stay. And yesterday, when we had planned to go back home, poor Clara got sick. So we will probably be heading back to our beloved Munich on Monday. It is indescribably beautiful here. You must come see for yourself sometime. How about a post-cure convalescence here? By the way, your dear father-in-law did not write me a letter on my birthday. I only received a card. However I will write him one day soon. And now "God bless" (à la the King of Bavaria). It is splendid that Prince Leopold was able to enter Warsaw as a conqueror. I am glad to see such an honor go to the good people of Bavaria & the royal house. Let there be more such honors!

Best regards to you dear people from Clara & your old
Uncle Fritz

TO HUGO AND FRIEDA GRÜTERS

Arosa
August 7, 1915

Dear Parents,

Mother's nice letter arrived already last night. The news that Peter¹ had been killed was very painful, the poor man. I only knew him briefly, but was very fond of him. And poor Marianne². I hope she can survive the shock. Frieda was inconsolable, she got very upset. What you must have been through, that was truly hard for you. — I hope Father feels better soon — we so wish we could be with you for good now. It is not at all nice to always be so far apart. How pleasant everything will be again when the terrible war is over. It will also make a difference with regard to Mother's brooding on death. One can only hope that the war ends soon, and that until then all goes well for all the loved ones one has out in the field. We can be more than satisfied with recent events and our tremendous successes. — It is touching how worried you all were about my hand, it is almost completely well again. I can already practice again — and am doing so a lot, one really has nothing else to help one get through this difficult time. What I mean is, for the sake of one's work, the things one can do with joy, and of the happiness of always being with the dearest person one has, it is worth putting aside morbid thoughts. You are together, after all, and you and Father are working hard, just as we are — we are very happy together. That bothers me almost, that things are going so well for me, and yet so many good people are now so unhappy. — Letter-writing is a miserable business, it would be much better if we could be with you and give you a heartfelt embrace. — I am so grateful

¹ Peter Idel.

² Marianne Idel (née Horster), the widow of the fallen soldier, and Hugo's niece.

to Father for taking such trouble about Heini, I hope the boy comes through, so that he doesn't embarrass us in Leipzig. He wrote very happily about the days in Bonn, he described the food in full detail. Straube writes that he should leave for Leipzig the end of September — if you are leaving Bonn, we'll gladly have him with us at Deszes' in Saarbrücken. — Father should definitely go with Mother to Kissingen, no matter what — Otto would surely not want anything else, and it would be horrible for him if you took him into account or stayed put in order to be with him! Otto is not going away, after all, and the sooner you go the sooner you can come back, especially since this time the business is not so serious. I now have to close. Stay well, all of you, give my best to dear Hugo too when he comes to see you.

All my love,

Your Adolf

It is difficult to convince yourself that writing is at all worthwhile now, letters generally take so long or don't arrive at all. Many thanks to Father too for his kind words on my birthday. If the big birthday letter is not yet written, Father really shouldn't bother about it.

FROM MAX Reger

Jena

August 18, 1915

Dear Adolf!

Sincere thanks for the letter; so the honorarium business is settled! If you do play on March 16 in The Hague, do not forget that you are scheduled for Frankfurt am Main with me on the 17th of March? Have you really thought that through? We are playing on all of these evenings — Arnhem the 13th!!!, The Hague the 15th!!!, Frankfurt am Main the 17th!!! — the same program:

1. Bach Sonata in F minor for Violin and Piano (arranged by Max Reger)

2.) Brahms Sonata in G major, op. 78, for Violin and Piano

3.) Reger Sonata in C minor, op. 139, for Violin and Piano (being published by Simrock on the 15th of September, 1915!)

So pay attention; you will receive a query from Cassel or [illegible] Herr Simon, asking whether you would like to play with me on the 7th or 10th of October in Cassel. Tell them "yes," and be "decent" with regard to your fee. Herr Simon is a very nice man! We will do the same program in Cassel, only instead of the Bach F-minor we will play the E-major of Bach! — So study the schedule, so that you get from The Hague to Frankfurt am Main, where the concert begins at 7 o'clock in the evening, in plenty of time!

Please answer this letter as soon as possible and in complete detail! We will

not require a rehearsal then in Frankfurt am Main. It would be very nice if you wished to settle in Jena; only there could be a hitch finding housing here! That won't be so easy! In our villa quarter, for example, there is not a single apartment for rent.

Sincere regards, and I hope this finds you in good health,
Your old Reger

FROM MAX REGER

Jena
September 4, 1915

Dear Adolf!

I have just received a letter from Herr Simon in Cassel, Wilhelmstrasse 13, saying that you will play with me on October 7 in Cassel for an honorarium of 200 marks. So that is definite! Meanwhile you have received a letter from Knoblauch, in which he speaks of December 1 in Cassel with a 250-mark honorarium! That is nonsense, naturally! Cassel is on October 7 and you are getting — just as I am — 200 marks.! Now listen further: I am staying at the Central Hotel in Cassel; naturally you must stay there too! I am arriving in Cassel on the morning of October 7; we can then rehearse from 12 o'clock (noon) on! But again I feel I must warn you about the concert in The Hague that you accepted for March 16! On the evening of the 17th of March we are playing together in Frankfurt am M. at 7 o'clock! I have studied the schedule very closely; that is a very risky business! If you leave The Hague at 9:44 in the evening, you will not get to Frankfurt until 5:30 the next afternoon! With the day train you arrive in Frankfurt too late! So think this thing through carefully!

We are playing everywhere the Bach F-minor, the Brahms G-major op. 78, and Reger op. 139 — only in Cassel we are playing the Bach E-major (E-major!) instead of the Bach F-minor. Be sure to order right away my op. 139, just published by Simrock. Please answer this letter by return mail and in detail.

With best regards,

Your old Reger

FROM MAX REGER

Postcard

September 8, [1915]

My dear boy,

So you are also staying in the Central Hotel in Cassel! You are not arriving

until 3:44; so we'll schedule the rehearsal for 4 o'clock! Order my new violin sonata promptly, op. 139 (Simrock, just out!). I think that now everything is perfectly settled.

With best regards,

Your old (most devoted?) Reger

You'll have to also study the piano part to op. 139 thoroughly, then the rehearsal will go faster!

FROM FRITZ STEINBACH

Postcard

Munich

[probably the first week of September 1915]

Dear Adolf!

I can see that you can't bring yourself to write a letter. I thank you for your card, however, from which I discover to my joy that your sufferings are over. But now be careful! If I do not get the score to the variations until Oct. 6, it will be awfully late, especially since I do not know when the first rehearsal is. I hope that it can take place on the 15th or 16th. You definitely have to be there & take the string rehearsal, otherwise the 2 rehearsals will not be enough. Are the parts finished & corrected? Please give my greetings to your generous hosts. How is Frieda doing? I don't want to ask too many questions, otherwise a single card will not suffice for your reply. So have the score copied later & send it to me as soon as possible [last line missing] Berlin.

Best regards,

[Uncle Fritz]

FROM FRITZ STEINBACH

Postcard

Munich

September 10, 1915

Dear Adolf!

Let me add to the letter I recently sent you that we possibly do not need a rehearsal for the Mendelssohn concerto, and that your participation is therefore not an issue, even if the 3rd rehearsal takes place on the 17th. I urgently requested that the people in Frankfurt schedule the first rehearsal on the morning of the 16th. If you can't be at one of these rehearsals, I would rather not do the variations at all. Let's hope it can be arranged.

Best regards,

Your Fr. St.

TO HUGO GRÜTERS

Saarbrücken
September 11, 1915

Dearest Father,

That is terrific that you want to do the Beethoven sonatas with me! Though I would like to have Grümmer there for trio concerts. Wouldn't it be all right if you tentatively announced them as "chamber-music concerts" (with the dates), and we left it open whether we wanted to play sonatas or trios? You could even say at the outset: sonata or trio concerts — now, during the war, that's permissible. Whatever you think best. On the 8th, 9th, 10th Oct. you could discuss everything with Grümmer here! Perhaps your announcement could wait till then, after all. — Of all the various dates you suggest, there is not a single one that suits me, unfortunately — however hard I try! I have the following dates open: February 11 and 12, February 16 and 17, March 10 and 11, March 18 and 19. I hope one of these pairs would work for you. —

Has Frieda told you already about Dresden? I have been offered the job of concertmaster with the Dresden Hofoper at a salary of 9,000 marks, and since the doctor would like to see me get away from Vienna soon, but since the times are too uncertain for me to be able to do that (leave Vienna) without something secure, I have half a mind (also for other reasons) to accept the job for a few years at least. On the 24th of Sept. I have an interview with Conductor Kutzschbach, who is supposed to be quite competent (Hugo!!). You'll hear all about it in person on the 25th. For then we'll be there with you! — I wrote my brother Heini. Mother had complained that he was so lazy: that "if he doesn't practice, we may as well forget Leipzig!" I would be very sorry. Please write me again what you think, dear Father. If he can't go now, there won't be another chance, thanks to the scholarship and the college!!

All best to you both,

Your Adolf

Frieda sends her love! I am so grateful to you concerning Heini, I hope it isn't in vain (I mean your effort!).

Your Adolf

Mother may as well send the cake right away, as soon as at all possible, as the Councilor is coming any day now.

If I were in Dresden, I would ultimately have still other dates available.

TO FRITZ STEINBACH

Saarbrücken
[September 1915]

Dear Uncle Fritz,

Many thanks for your nice card, even though you do complain in it that I haven't written you a letter. Well here it is, this time my situation is different!!

On Oct. 7 I am playing with Reger in Cassel, on Oct. 8, 9, 10 with Grümmer and Father Grüters in Saarbrücken (all the Beethoven trios), and the same in Munich (Bayerischer Hof) on Oct. 11, 13, 15 — you have probably already read of the latter — then on Oct. 16/17 I have Münster in Westphalia, and on the 18th Frankfurt. I now have to find out when the rehearsal in Frankfurt is supposed to be; if it is on the morning of Oct. 16, I can take part until 12 o'clock, I will then be in Münster early enough. The same is true of the 7th of Oct. If the Frankfurt rehearsal on Oct. 7 is in the morning, I can take part (until 12 o'clock). Those would be the two days I could make myself available. If it can't be arranged this way (I beg you to let me know soon, as I have to let them know my arrival time in Münster and Cassel, on account of the rehearsals there), would it be all right if my brother Fritz held the string rehearsal instead of me? I would ask him in that case. — The most important thing is that I know as soon as possible when the rehearsal in Fr. is. — I will be arriving in Frkf. from Münster at 11:16 on the morning of Oct. 18 (I could get there even earlier if necessary). You will now get the score earlier — Breitkopf & Härtel decided not to publish it, because Nikisch "cannot perform it in his serious, more demanding concerts as the march itself is too hackneyed." — He praised the variations as being "excellent in themselves" etc. — Perhaps I'll have them copied sometime later.

All best wishes to you and Aunt Clara from both of us.

Your devoted, grateful Adolf

The parts are all set. You will get the score sometime around Sept. 20.

TO FRITZ STEINBACH

Saarbrücken
September 26, 1915

Dear Uncle Fritz,

I am overjoyed to hear that you find the piece "utterly delightful." I will have to consider your suggestions regarding the cuts: much as I would like to see the var. more effective, I still feel that the form (a-b-a, I mean) would suffer if the repeat were to be shortened to that extent. One could do it in the theme, but little would be gained by that if the var. stay as they are, perhaps I will sometime fix it in the way you suggest, so that one can make cuts at one's discretion. I can't write it in just now (into the parts) — without the score — as a few minor changes would be required. — Unfortunately I can't come to the first rehearsal — another postponement in M. was not possible, Bauer could not arrange it. But I have been thinking lately that there is a lot to be said for rehearsing the entire orchestra from the start — they won't get so tired, and they will have more fun. — A thousand thanks once again for all the effort you have already put into the piece, and all that will still be required! I am so happy that you are performing it first, it is bound to be very beautiful. I was constantly thinking of you, needless to say — how you

would conduct it.

Best regards, good luck in Berlin,

Your devoted, grateful Adolf

The parts are all set. Each one proofread 5-6 times!

TO FRITZ STEINBACH

Saarbrücken
October 4, 1915

Dear Uncle Fritz,

Many thanks for your nice letter. Dresden was finally settled for good this morning — nothing came of it. I couldn't get enough time off. — I'll give you all the details when I see you. And sincere thanks for your kind invitation. It is very nice that you would like to have us again, but this time we would prefer to stay in Munich itself with Frieda's parents and Grümmer — for the sake of rehearsals if nothing else. Needless to say we will come out to see you at home. But as far as I can see, that can only be after the 1st concert, since we have to have the morning of the 11th for rehearsal and I need to rest in the afternoon. — I am facing a strenuous time now, from Oct. 7 up to roughly the middle of Nov.

I was delighted that your Berlin concert was so nice and that you were pleased. Would you possibly be interested — needless to say I won't mind if you say no — in conducting in a concert of my own (you know that already, unfortunately!) on the 5th of Nov. in Vienna? This is a concert being organized by a very capable entrepreneur (Heller), he is covering almost all of the expenses — at the worst I will have to contribute 500 Kr. I had to ask Löwe to conduct this time, but so far he has not responded (possibly his letter went astray), and I have now asked Heller if he has heard anything from Löwe directly; if not, I would like to ask you, and try to get your assent. You do understand that I had to ask Löwe — in fact I don't dare ask you even yet, because I can't promise you anything except travel expenses. Then if I make anything, we'll split it. I would be extremely happy if L. didn't take part and you were interested. Program: 2.) Radetzky Var. and 1.) Hungarian Concerto, probably a solo sonata in between, or possibly instead of that I could have some woman (someone very good) sing with orchestra. Perhaps there could be another orchestra piece as well. I will let you know about the whole thing right away, and I won't wait for your consent (which would be conditional on L.'s not participating, and I sincerely hope he won't!), so that you will be notified as soon as possible. I won't thank you yet either, since I don't know everything yet.

Don't be upset that I am troubling you about something that isn't definite. — The answer from Vienna may take a while — the mail service with Vienna is terrible — I am still waiting for news about the mailing of the parts to Frkf. In the score there are still a number of mistakes (accidentals etc.) — but I am

convinced that the parts are correct. I have now finished checking them, some of them for the 3rd time. Now I am going through them one more time. It has been a terrible job.

Stay well, dear Uncle Fritz, and give dear Aunt Clara best regards from both of us. Frieda just got back from Leipzig today, she took my brother Heini to Straube at the Conservatory — he has a scholarship etc. We are very happy about it.

All the best, sincerely,
Your Adolf

TO FRITZ BUSCH

Bonn
[roughly October 22, 1915]

Dear Fritz,

The misunderstanding regarding the 29th came about because Grümmer wired you differently than we had agreed he would. From the telegram, of course, you could not have gathered anything else. —

I must tell you first of all that I have been trying to get concerts for the two of us for a long time — it is likely that we will have a Mozart evening with small orchestra in Vienna, probably with Li Lehmann. I had also suggested you for trio concerts, but stupidly nothing has come of that, for which the poor mail service between Switzerland and Austria is largely to blame. It prevented me from undertaking determined steps at the right moment. In any case, dear Fritz, it makes no sense if you consider it necessary to take a "tit for tat" attitude, that is not nice between the two of us and really quite unnecessary. Obviously I am doing what I can to get concerts with you — I hope we will see each other sometime soon, and can discuss everything. In any case, you still haven't told me whether you can also travel and give concerts abroad (Austria). — As soon as I get back to Vienna and have spoken with concert organizers, I will tell you what I have found out. — Can't you come to Bonn for the evening with Reger?? — Of the two dates you suggested for the concert with me, only the 16th of February will do. Provided that you do not have a public dress rehearsal, I can also play in the concert, otherwise I would have to miss it and you could only do the variations, as I am still committed in Cologne on the 15th. I could take part in a rehearsal on the morning of the 15th, and of course on the 16th as well. Write me how it turns out, and if you can come to Bonn (Thursday!).

Very best regards,

Your Adolf

Don't forget to let me know whether you can come to Austria!! If possible, we will follow up with a trio or piano quartet or quintet concert with you at the same time. [One word illegible] Vienna.

So write me!

TO FRITZ GRÜTERS

*Postcard*Goslar
October 30, 1915

Dear Fritz,

After the beautiful concert in Bonn — you will hear about it from the parents — we came to Goslar today with Reger. It was a delightful trip, and here Reger is entertaining us almost as well with his jokes as he does in concerts with his music. He himself prefers the jokes! I hope we will all see each other again soon — how marvelous it is that one can still give concerts in Germany as though nothing had happened.

All best to you, sincerely, from

Your Adolf

I'll write a proper letter soon.

Love,

Your Frieda

Max Reger sends best regards as well.

FROM FRITZ STEINBACH

Munich
November 12, 1915

Dear Adolf!

I have to hand it to you, you certainly do not spoil me with letters! I heard from Fräulein Amster from Cologne, who is studying with Frau Corgeni in Vienna, & attended your concert, that you had such a wonderful triumph. But she writes nothing about the variations. Were they performed? The directors of the Frankf. Liederkreis sent me this letter to forward to you. Take it — it's yours! On Dec. 1, I am conducting a concert of the Court Orchestra in Karlsruhe. Before that probably another Brahms program in the Beeth. Hall in Berlin. I have been asked whether I would be interested in conducting 2 concerts in Lodz & Warsaw. Why not? — Have you made changes to the var.? In my opinion the switch from the theme must be made in all the variations. Write me sometime, about this & things in general!

Regards to your dear Frieda, & all best to you

from your old

Uncle Fritz

TO FRITZ STEINBACH

Vienna
November 17, 1915

Dear, good Uncle Fritz,

Your "mild complaint" about the letters I don't write was not unjustified. To keep excusing myself with the great amount of work I have to do would surely be as tedious to you as to me — so I won't list all the places I have been, what I played, etc. — But it will interest you that I made a big hit here in Vienna with the Beethoven and Mendelssohn concertos and the Bach C-major sonata. Kalbeck wrote rapturous things about me in the "W. Tagblatt." — The variations were dropped from the program because the orchestra was in poor shape and had enough to do in the two concertos. Löwe wants to do the var. later in a symphony concert — that way they will be properly rehearsed!

Nothing came of our plan, and I couldn't do anything or make any changes without offending L. — Bauer (Munich) has agreed to undertake the risk for an orchestra concert (with small orch.), however. The profits, which I can surely count on this time, would then be divided in three. Would you be so nice as to do it with me in that case? I already spoke to you about it — I would be very grateful. — So get in contact with Bauer directly, we are talking about February 1, I hope you can do it then too — it is doubtful whether we could find another date. — I was very pleased to hear that you have such interesting concerts as Lodz and Warsaw, and Karlsruhe is wonderful!! You see? Let's have no more talk about having nothing to do. Especially when you consider that in these times there is almost no need for guest conductors. Heretofore it was always England that provided conductors with the greatest opportunity for travel, but it is highly likely that (after a favorable end to the war — for us! — which is all but certain) a large new "territory" will open up, with Bulgaria, Turkey, and probably Rumania as well. — Next winter I hope that we, you and I, can schedule enough joint concerts in all the major cities in Germany early enough! For this winter there is not much to hope for, one lives from hand to mouth — and with my Vienna concerts I have a lot of work to do — upwards of 70 concerts, including orchestra and chamber-music concerts. The program for Munich would be perhaps: Mozart evening — Overture, Violin Concerto in A, Violin Concerto in D, short symphony! Or Bach/Mozart evening — 1) Concerto in E major or A minor, 2) Mozart for orch., 3) Violin Concerto in A or D, and in closing an overture or short symphony. Or a program with Haydn and Mozart. I feel it could be very beautiful. So I hope you will agree to do it. —

I don't know how the variations went in Düsseldorf, I canceled Darmstadt and Düsseldorf on account of a cold!

Best regards to you and Aunt Clara, also from Frieda, from

Your Adolf

I really ought to thank you once again "in writing" for your touchingly painstaking study of the var. and the spirited etc. performance. But you know that I am bad at that sort of thing, and how often I have thought about the lovely performance you gave them.

Sincerely,
A.

FROM MAX REGER

November 20, 1915

Dear Boy,

I am very sorry that you caught cold and had to let Darmstadt and Düsseldorf go "hang"! When will you be in Germany again, and where, so that I can have the parts to the piano quartet op. 133 sent to you??? Please let me know immediately! Or should I send them to Vienna? I beg you to tell me by return mail! (by express letter!). For you see I have to take off again very soon! In Munich I will be staying in the hospice at Mathildenstrasse 5. You must stay there too; however you will have to reserve a room well ahead of time! Please send detailed reply right away.

Regards,
Your old Reger

TO HUGO AND FRIEDA GRÜTERS

Postcard

Gmünd

November 20, 1915

Dear Parents,

We send you best regards from a concert trip with Frieda to Brno and Pilsen. Last night Frieda accompanied my encores, as the pianist was useless. — For three days already, we have been carrying around a letter that was supposed to be sent to you by registered mail.

Sincerely,
Adolf

I too send all my best. We could write volumes about yesterday. I hope I get to it soon. We have just had two overnight trips.

Love,
Frieda

FROM FRITZ STEINBACH



VILLA KLARA

Munich
November 21, 1915

My dear Adolf,

A sheet of stationery from the Cologne house, which I have sold, thank God. But I am trying to use up the letterheads in correspondence with close friends. Your letter delighted me no end. Your great success in Vienna was also noted in Berlin. Yesterday I received a letter from Frau Wolff (concert agency) proposing that I should organize a concert with you in Berlin. We would divide $\frac{3}{4}$ of the net & assume none of the risk. She is thinking of the Beethoven Hall, however, while I consider the large hall of the Philharmonie more suitable. If we wished to take on the expense of a second rehearsal, we could do the variations. Program: symphony and violin concerto of Brahms, Busch variations. What do you think of this, & what dates could you make available? I would like you to forget about my participating in a concert in Munich. I wish to live in Munich in a strictly private capacity, & have gotten such dreadful glimpses into the local cliquishness that I have no desire to perform here. With you, of course, it would be somewhat different — but moreover the orchestra is too poor. Have you changed anything in the variations? You did not write anything at all about that. I don't hear from Fritz any more. He asked to borrow my Bülow notations for the Beeth. symphonies & then sent back the volume he had borrowed without a word. Never mind, I can stand it, I am too accustomed to ingratitude to be surprised by such things any more. Give Frieda my warmest regards, and best wishes to you yourself from your devoted

Uncle Fritz

FROM MAX Reger

Postcard

November 22, 1915

Dear Boy!

I sent off my piano quartet in the three string parts and piano part to you in 2 registered parcels of printed matter; please be so kind as to confirm the receipt of the 2 registered parcels immediately by telegram. Hope you are recovered!

With best wishes,
Your old Reger

KONZERTDIREKTION HUGO HELLER, WIEN I, BAUERNMARKT 3

ADOLF BUSCH

Großer Musikvereins-Saal Freitag, den 26. November 7 Uhr abends PROGRAMM: Beethoven — Brahms ——— ——— Auerbach ———	Mittlerer Konzerthaus-Saal Sonntag, den 28. November 8 Uhr abends ——— Solosonaten-Abend Bach — Reger	Großer Musikvereins-Saal Montag, den 29. November 7 Uhr abends PROGRAMM: Mozart — Bach — Kreutzer
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Karten bei Heller, L, Bauernmarkt 3.

DREI KONZERTE

KAMMERSÄNGERIN LILLI LEHMANN

Mittlerer Konzerthaus-Saal Donnerstag, den 30. Nov. Schubert — Schumann Robert Franz	Großer Konzerthaus-Saal Donnerstag, den 2. Dezember Beethoven — Mendel — Mozart Schubert — Schumann	Mittlerer Konzerthaus-Saal Mittwoch, den 8. Dezember Schubert — Löwe — Volks- lieder
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Karten bei Heller, L., Bauernmarkt 3.

FROM FRITZ STEINBACH

Munich
December 6, 1915

Dear Adolf.

Since I received no reply to 2 letters, I said no to Wolff in Berlin. The Beethoven Hall & the whole tenor of the arrangement don't appeal to me. We wouldn't have gotten anything out of it. Frau Wolff only wanted to snag you for her agency, I fear. Be careful! I have now accepted for the 9th in the large hall of the Philharmonie on January 28 with Jul. Sachs. However, I would be delighted to present a concert in Berlin with you at my own risk, namely an all-Brahms concert. Perhaps Sachs would also do that concert on his own account. Bauer came to see me yesterday. I was favorably impressed with him, so that I will forego my hesitation about Munich and its orchestra, & am willing to participate on Feb. 1. I left it with Bauer that he gets 10% of the gross, & the profit is split between us. There is no risk involved! He is in agreement with that. But the program? An all-Mozart program has just been announced for the next Academy concert. I feel that a mixed program would be better. If we got good reinforcements in the orchestra we could consider the Radetzky Var. Then 3 rehearsals! What do you think of the symphony "Le Midi" by Haydn, with the solo violin & cello with you and Hegen (?) as cellist? From Mozart the A-major concerto & the Serenade for Solo Quartet & String Orchestra. Then perhaps a Bach concerto as well. Or Mozart's Haffner Serenade? But Bach-Mozart-Haydn would be quite nice, & possibly

the Busch var. I received a tumultuous ovation in Karlsruhe. Orchestra & audience were beside themselves with enthusiasm. Reviews effusive. It was wonderful. What did Heller actually want from me? Was he serious about inviting me to Vienna for 400 kronen? I can only think it was a joke. I have also had no reply regarding Warsaw. It was probably only a bluff on Wolff's part. But now you must rush to your desk and write me back!!

Best regards from house to house,

Your old

Fritz Steinbach



Charlotte Duchess of Saxe-Meiningen

TO FRITZ GRÜTERS, PRISONER OF WAR

Picture Postcard (above)

Meiningen

December 17, 1915

Dear Fritz,

I played here tonight, and afterward Frieda and I were invited by Their Highnesses to a reception. I was given the Service Cross for Art and Science.

We are naturally very proud of my first "decoration"! I look quite imposing with it on. Take care, dear Fritz.

Best regards,
Your devoted Adolf

TO FRITZ STEINBACH

Meiningen
December 18, 1915

Dear Uncle Fritz,

I did not write you from Vienna, in response to your nice letters that I received roughly 6 days ago, as the mail service from Austria is so poor that you will have an answer sooner this way. Yesterday I played the Beethoven concerto here (for charity) under Preming's direction, tonight there is to be music at the palace — and tomorrow there is a church concert. Dr. von Kraus and his wife had asked me in Munich whether I wouldn't take part in the concerts and I gladly agreed, inasmuch as they always take such an interest in me. Pembauer is also participating. It will surely delight you to hear that after the concert yesterday evening at the palace, Frieda and I had been invited there, I received a medal from the Duchess, the Duke presented it to me: the Service cross for Art and Science. I am naturally very proud of the award: my first (possibly only) decoration! —

Now to our affairs. I spoke with Heller, he was unhappy. He had written you a letter in which he asked you to accept a fixed sum plus a share (I think 50%) of the net, or I'm not completely certain (my memory is failing) — was it a benefit affair for which he could only offer travel expenses for you? In any case, he was not offering you an honorarium of 400 kronen. You obviously received only the telegram, and later a second one that he sent before he had your refusal. Your telegram and his second one had crossed! — I am very sorry that you can't do it, but maybe next year it will be possible to make much better arrangements. Since your concert with Gutmann is certain, Heller cannot negotiate anything more with you for this season. He is very sorry — but there is nothing to be done, and it is nice that you are coming to Vienna and that Gutmann (Knepler) is paying you a decent honorarium, better than Heller can offer you just now! In Heller's defense, I have to explain to you some of the prehistory of the offer: he and I really wanted you to conduct my concert, yet that could not happen on account of Löwe; with the second one it was the same thing, for if you had conducted the second one, it would have looked as though I had not been satisfied with L. A third one was and is not possible, inasmuch as I will be playing solo a few more times in any case, and also it needed to be kept open, if possible, that we, you and I, could be together in Brno — so Heller had the idea of asking you for a concert by yourself (before Brno), during the time that I had other things to do — out of town. Now you will see the whole thing differently. So I hope that next year,

dear Uncle Fritz, we'll both perform together! — Frau Wolff writes from Berlin that you insisted on the Philharmonie. The concert is definitely on the 21st of January?!! Please send me the answer to this to Bonn, Haydnstrasse 6 (up through the 26th). She can get the Philharmonie on that date only with difficulty, not at all, I think — and asks that you settle for the Beethoven Hall; she feels that it would always be better to have the Beethoven Hall completely filled than to have the Philharmonie possibly (probably) "not quite full." I feel that we should not make any difficulties for her on that score, especially since the Beethoven Hall is very nice, after all — has a nice sound — definitely nicer than the Philharmonie — and since it is smaller, surely much more intimate, and for that reason it will be more satisfying to play in the Beeth. Hall. I would prefer to play in the Beeth. Hall. I always prefer the smaller halls — but of course I can't presume to speak for you. Perhaps you have come to some agreement with Frau Wolff in the meantime. —

I am tremendously pleased that you would like to do the Radetzky again. You are a dear man — how can one say that to you! I promise to make cuts in them, you are (unfortunately) right, it has to be. I have thought it all over. In any case I already made a lot of changes for Düsseldorf. Of course I will be more than happy to share in the costs for the second rehearsal, and find it extremely kind of you that you are willing to do the same for the sake of my piece — I really can't let you do that. Perhaps I won't even need it afterward. So if you are still interested in doing the var., I am extremely grateful for everything. One more request: don't have me play the Brahms, for I made my Berlin debut with Brahms. I would be happiest with Beethoven. Though I agree that if Beeth. can't be easily "accommodated" in the program, in part on account of the Radetzky, it will indeed have to be Brahms again. In short, I leave it up to you, entirely. Now I must close.

It is quite understandable that you don't wish to appear in Munich (on account of the orchestra), but of course I am very sorry. But you are right, as always. If I don't make a solo recital out of it, I'll ask Fritz to conduct, if that's all right with Bauer. So best regards — when will we see each other again? — possibly not until Berlin — all the best for Christmas and the new year — but I will write again before then, from Germany it makes sense — from Austria almost nothing at all gets delivered any more, it is maddening. Not even telegrams.

Love to you and dear Aunt Clara, also from Frieda,

Your devoted, grateful Adolf

FROM FRITZ STEINBACH

Munich
[December 20, 1915]

Dear Adolf!

Still no reply! Though it is almost beside the point now, as I have only been out of real danger since yesterday. I had to take to bed on the 5th, a major recurrence of the heart ailment, unable to move day & night, & in ice. It was dreadful. Very questionable whether I will be able to conduct as early as January. The concert here had to be postponed to the end of February. When are you free for Brno? Shall we do the Radetzky Var.? Wolff (Berlin) seems to be certain of you, write if they don't want to, then someone else will conduct. Don't do it without asking me. I still hope to be able to get up by Christmas. 1,000 best wishes,

Your forgotten old Fritz

TO FRITZ STEINBACH

Bonn
December 27, 1915

Dear Uncle Fritz,

We are very sorry that you are not feeling well. I hope you recover soon, that is what is important, even though your being sick means we won't have our concerts together. So hurry up and get well! On January 8 (possibly even the 7th) I am coming to Munich. If you'd like, we will then discuss the business with v. K. Naturally I cannot simply avoid a person like Dr. v. K., who has done only the nicest things for me and has always struck me as a completely reliable, honorable man, because he possibly treated you badly, much as it saddens me that your relapse into your old ailment was caused by these upsets. I have to think there were misunderstandings until I learn otherwise, and I am obligated to listen to you and doubtless to him as well — I hope it will all turn out to be not as bad as it appears, and that I can manage to clear things up. — Very best regards — I will come to see you the moment I arrive in Munich. I wish you all the best for your health!

With a warm embrace,

Your devoted Adolf

FROM MAX RAGER

Postcard

May 1, 1916

Dear Adolf!

Rondo capriccioso for solo violin with small-orchestra accompaniment already in the works! So you can definitely count on it for next winter, it is

one continuous piece! Op. 147. A version with piano accompaniment will also be published.

So: Adagio and rondo capriccioso, op. 147.

Please reply to this card as soon as possible.

Best regards,

Your old Reger

TO FRITZ BUSCH

Bonn

May 8, 1916

Dear Fritz,

Many thanks for your nice letters. Baden-B. is out. I had telegraphed Knoblauch from Vienna (through Grümmer) that I (for my part) could not play for less than 2,000 M., and then only if the concerts could be completed by the 20th of May. I have had no further response. When the inquiry came, I had already made all the plans for Arosa, reserved rooms etc. I wanted to arrive there on the 10th, and did not want to delay my arrival in Arosa more than 10 days. 1,200 M. for 5 days seemed too little to me, especially for Baden-B., where they didn't behave very decently toward me recently, after a concert in which I had been a tremendous success. They (the directors) fawned over ministers and the like, but fed the musicians at another table and in another room, that is you had to pay for yourself — which was, and is, neither here nor there to me personally, but was still not right. For that reason, among others, I didn't see why I should play on the cheap in B.-B. of all places, much as I would have enjoyed making music with you and Grümmer — once again despite the fact that I am in need of rest, and I really don't want any more concerts. Since day before yesterday I am finished with them, and I am now really at the end of what one requires for good concerts — above all, my rhinoceros hide has become pretty threadbare, and that's something one needs to have in flawless condition almost everywhere. Possibly the upsets regarding the situation "at home" have something to do with it, though I had resolved to let it worry me as little as possible etc. The affair is now in the hands of the guardianship judge — it is still unclear how it will turn out, though I will go to any extreme to get Heini back in Leipzig. But again, the extreme is probably the guardianship court. —

The good news about you made me very happy, which goes without saying. Where are Grete and the boy, then? Write and tell me whether your "service" continues to be so promising! and whether they need you any longer in the military for that, etc. —

We are now heading for Switzerland for 6-7 months, Waldsanatorium Arosa (from the 15th on), I am really looking forward to the rest, also for Frieda's sake, and especially to the work: practicing most of all, and compos-

ing. I am delighted about Reger's op. 147 — he wrote me in Vienna about it. I hope I get a chance to see it soon. I have a lot in the works, also all sorts of things with you in Austria — Heller is supposed to write you about them etc. I am very pleased that you still intend to arrange the var. for 2 pianos and to place them with a publisher. You are right about the 16th notes, I will write triplets and do any other sorts of tricks I can to help the project along. In Vienna, recently, I reworked some old 4-hand variations or something similar (there are only 2, but the theme is long: in minor and major), and it turned out to be a decent piece. Left it in Vienna, you'll get it sometime.

Otherwise I don't know of anything except to wish you a speedy recovery and lots of fun practicing the piano. But study something other than the Brahms D-minor. All of the piano sonatas of Beethoven etc. I'll write again soon from Arosa — and I hope to hear from you frequently. It would be nicest if you were to come to Arosa!!! Wouldn't that be possible??

All the best, and regards to you and Grete, Hans Peter, Grete's parents,
Your Adolf

TO FRITZ STEINBACH

[Jena]

May 15, 1916

Dear Uncle Fritz,

Max Reger was buried yesterday. What a loss for all of us. I had the great good fortune of getting to know him especially well recently, he was my friend, and considered me worthy of being his. — We were about to leave for Switzerland and Arosa, then we got the news and Frieda and I came here. — From Arosa, in peace and quiet — the rat race this winter nearly did me in, it was worse than ever (94 concerts, if you include the public dress rehearsals) — I had planned to make up for all the letters I owe you. Even now I have to beg you to be patient a little longer, I only wanted to say that I was extremely sorry to hear from various sources that you are not yet on top of things again, that I wish you all the best always, and we think of you a lot and would have loved to see you, kept hoping that we would be able to come visit. So know that we are very fond of you, and hope that you are not angry with us. You'll get a long letter from Arosa.

Sincerely, your devoted, grateful
Adolf

Königliches Opernhaus

Freitag, den 25. Februar 1916

Anfang 1/8 Uhr

5. Sinfonie-Konzert

Generaldirektion der Königl. musikalischen Kapelle
und der Hoftheater

Reihe B

Leitung: Fritz Meier

Leitender Dirigent: Konzertmeister Adolf Busch

1. Platz, Br.: „Was mich auf dem Berge hört.“ Symphonische Dichtung
(Zum ersten Mal)

2. Platz, W. A.: Violinkonzert (A-Dur)

Viola solo — Violon — Viola 2. solo — Violine
Konzertmeister: Adolf Busch

15 Minuten Pause

3. Bruckner, A.: Dritte Sinfonie, D-moll (Neue Ausgabe)

Viola solo — Violon, Viola 2. solo — Violine
Solo — Viola — Violine

Eintrittspreise

1. Rang (Logen)	4 - 4	Orchestra	4 - 4
2. Rang (Parterre)	3 - 3	Viola 1. - 2. u. 3. Solo	3 - 3
3. Rang (Balcony)	2 - 2	Viola 2. Solo	2 - 2
4. Rang (Galerie)	1 - 1	Viola 3. Solo	1 - 1

Programmbücher sind für 50 Pfennige zu haben

Sämtliche Plätze müssen vor Beginn des Konzerts eingenommen werden

Die öffentliche

Hauptprobe zu diesem Konzert

Amel Vormittags 11 Uhr halt. (Anfang 1/11 Uhr)

Eintrittspreise

1. Rang (Logen)	4 - 4	Orchestra	4 - 4
2. Rang (Parterre)	3 - 3	Viola 1. - 2. u. 3. Solo	3 - 3
3. Rang (Balcony)	2 - 2	Viola 2. Solo	2 - 2
4. Rang (Galerie)	1 - 1	Viola 3. Solo	1 - 1

Eintritt und Aufnahmepreis 1/7 Uhr — Anfang 1/8 Uhr — Ende nach 1/10 Uhr

6. Sinfonie-Konzert (Reihe B)

(Mhermittwoch-Konzert) Mittwoch, den 3. März 1916

FROM FRITZ STEINBACH

*Postcard*Munich
May 25, 1916

Dear Adolf!

At last we have news of you. Many thanks! I too was very saddened by Reger's untimely death. I would have liked to go to Jena too, but the doctor would not allow it. A plan is now underway here to present a major concert in the fall to help erect a monument, & I have been asked to conduct. That pleases me immensely, of course, especially since you are supposed to play the concerto. Bauer came to see me yesterday, & I said I would. You definitely overdid this winter — you must not keep on like this!! — I have only been feeling better since the middle of April. It was a dreadful winter. Princess Marie von Meiningen was here yesterday, & we discussed the matter in question at length. She was outraged. I feel the business is now underway & resolved. I spend the major part of each day in the garden now, & am doubly enjoying this marvelous spring. Have a truly wonderful time in Arosa, get lots of rest, & sometime write at greater length to your

Uncle Fritz

who (with Aunt Clara, of course) sends best regards.

TO VOLKMAR ANDREAÉ¹Arosa
May 28, 1916

Dear Herr Andreae!

Some time ago I was in Zurich for a few days (as you perhaps heard, I had a very lovely concert with Möckel²). My wife and I were very sorry to learn that your dear wife is not yet feeling better. We were very rushed, and also we were not certain whether a visit from us would be welcome or not. Please be so good as to drop us a line and tell us how you, and especially your wife, are doing. Would it be possible for us to see each other for more than a few minutes sometime during the summer? I am determined not to leave Arosa until I absolutely have to! You will be able to sympathize with an exhausted itinerant musician!!! You have doubtless heard of my Berlin appointment.³ I am saving myself enough time for concertizing, am only required to give 8 lessons a week (4 on Friday afternoon and 4 on Saturday morning), and in addition I have 2 months off during the season. At the moment nothing at all can be done for Marteau; as I was told at the Ministry of Culture, they had

¹ Conductor in Zurich.² Paul Otto Möckel, teacher at the Zurich Conservatory.³ As professor of violin at the Conservatory.

kept hoping that they could ask him to take over his class once again. The chief obstacle is his wife, who must be a godforsaken person.

Best regards from your

Adolf Busch

My wife also sends greetings, and joins me in wishing all the best to yours.

TO ELISABETH ANDREAE

[Arosa]

May 29, 1916

My dear Frau Andrae,

Many thanks for your kind card. In the meantime, the business has been settled except for the program. It is about the program that I write you now, and I come with a request: I would like to play the Reger concerto, and since I read in the paper that your husband is planning a memorial concert for Reger, I wonder if he could schedule it for the 16th/17th of October, for which I have been engaged, so that I could play it then. That would make me very happy. Reger's concerto has always been very special for me — I had the good fortune of playing it a number of times with him conducting, and I remember speaking to Herr Dr. Andrae about playing it with me sometime when he mentioned a second engagement for me. I would be very grateful to him if he can arrange it. For your kind efforts — on the telephone! — my sincere thanks.

Best regards, also from my wife,

Sincerely,

Adolf Busch

TO HUGO AND FRIEDA GRÜTERS

Arosa

June 4, 1916

Dear Parents,

Frieda has gone off to Zurich today with my violin, which required a tiny bit of glueing. So that you don't get upset: nothing happened to the violin, the back only loosened slightly near the chin rest, probably as a result of the changeable weather, and it rattled. Otherwise we are fine, and I am writing you to tell you so. We have received various cards (from Elli & Hans from Aachen, Fritz, Elli, Hans, and you from Bonn) and a letter, and were delighted with them all. The doctor is very satisfied with me, even though I am working hard. Frieda is also recovering nicely, but she takes on too much, this time she is working hard for the interned soldiers here, collecting money, shopping, writing their relatives, inviting them over — she's the only woman on a "committee" (and yet the most intelligent of the lot!). As this letter has to be sent unsealed, I only hope that it isn't read first by all of Arosa!!

In short, she has much to do and is playing her part to the satisfaction of all. In addition, she has other work, which you would rather not know about. The weather is perfectly miserable. But I feel that the air is always good for me (as is the rest). Frieda returns on the 9th, and I am already looking forward to that, it isn't nice here (aside from the work) when she's not with me, and I feel only half here all day. There is still not much happening about the concerts for '16/'17, the fees are good but only 7 concerts have been confirmed. More will come, I hope. Again I have a favor to ask of Father. If you have time, would you be so good as to realize the Händel sonatas for violin and cembalo for me "in the old style"? I really need them, and would be sincerely grateful, dear Father. You can surely get the original edition in the Bonn library. When you get to it, please do the well-known A-major last, as it is available in a perfectly good version in the Joachim method (done by Joachim himself, I think). But you would do it better, and I would love to have all of them done by you — greedily enough. I have corrected the bowings in the Bruckner D-minor symphony for you (the 3rd); brazen of me, but I feel that it is considerably improved thereby (naturally), and I flatter myself with the hope that it will be your biggest hit next winter — unless you plan to do my symphony — which I do not advise, however, as I am too modest for that (this for Mother and Dr. Schumacher, who fear for me so!). Otherwise I don't think of anything else to say — yes, I am sending you the Bruckner, you will have to thoroughly consider my changes, of course (you would do so in any case), to see if you agree. There definitely need to be some sorts of changes in those spots. For the first movement, where I made the note from the first edition, I will get you the revision from Vienna. The first edition is much better here, it anticipates the finale very beautifully.

Greetings to all, please send addresses for Otto, Fritz, and Hans!!

All the best, sincerely,
Your Adolf

FROM FRITZ STEINBACH

Munich
June 8, 1916

My dear Adolf,

Many thanks for your nice letter & the card. Though I was very sad at not having heard from you for so long, I never doubted you and your friendship on that account. I trust you so much that nothing could tear my love for you from my heart. And so I am especially delighted with your intention of writing me more frequently during your vacation. I am feeling much better. I have been going out now regularly since the end of April, & enjoy the garden & our immediate surroundings (the park and the botanical gardens) immensely. After my long winter illness, the spring has affected me more than at any time since my youth. Naturally I have to be very careful & avoid

any exertion or excitement — but one gets used to that. So I am hoping that I will be able to make music again next winter, & indeed probably beginning here in Sept. with the Reger festival. Yesterday there was a meeting of a small circle of Reger's friends and pupils. I stripped the whole affair of any merely local character & gave it a more ambitious format. I suggested that a small board consisting of friends of Reger's be formed first — Straube, Wolfram, Nikisch, Fritz and you, Privy Councilor Wach, Privy Councilor Einken — and its views on the erection of a monument be heard, & that then together with these there be a second, larger committee to take the business in hand, & also decide where the monument should be. (Jena?) Three concerts are planned: 1. A religious concert. Organ works (Straube), Requiem, solo suites for violin (& cello?), religious songs. 2. A chamber-music concert. 3. An orchestra concert. Prologue, Violin Conc., Hiller Var., Piano Conc.?

So write me, dear Adolf, what you feel about my suggestions, & whether you would be willing to join the board. —

I am very eager to see the symphony. You will send me the 1st movement as soon as it's finished, won't you? Were your variations performed in Vienna after all? But first of all concentrate on getting a proper rest. You must not keep on as you have, otherwise you will end up like me!! You shouldn't accept any concert for under 500 marks, & fewer of those than last year. Listen to me, & promise me you will cut back. What is this about your parents? If you are breaking off the relationship, goodhearted as you are, there must be good reason for it. I can't imagine such a thing, & it saddens me. If all goes well, I am going to Dresden on June 19 for the examinations in Hellerau. I am very curious to see how things are progressing there. I leave the evening of the 18th, and will be back on the morning of the 21st. Heller wrote me about Vienna. I am looking forward to it, & am being doubly careful so that I will get well. How is Frieda? Best regards from both of us, & enjoy your stay!

Faithfully,

Your Uncle Fritz

TO PAUL HELLMANN

Arosa

June 9, 1916

Dear Herr Doktor,

Don't be angry that I am only getting around to writing you today, after we have been here for 3 weeks already. I immediately got down to work (though obediently taking the cure in my free time — or vice versa), am practicing and composing. I could not relax right away. The death of Max Reger affected me deeply — I am proud to say I numbered among his friends — and at such times work is the best way to reconcile oneself with God and the world. I really could hardly comprehend it, and was appalled that such

a man is simply no longer with us. Only a very few yet appreciate what we all lost in him, after all; even his admirers don't know, I feel, how great he was. But all that will come in time. — We have already recovered quite nicely, and are delighted at our military successes on sea and on land — one hopes that the Russians will have the same experience as the Italians. A few days ago the actor Moissi arrived here for internment, after being captured by the French. We spent some time with him today. Practice hard and nicely and carefully, and slowly! (?) How are your dear wife and the children? And of course how are you?

All the best from both of us,

Your A. Busch

My writing is getting worse all the time, that comes from composing.



TO FRITZ BUSCH

[Arosa
1916]

Dear, good Fritz,

In my delight over your looking after me the way you always have, I nearly forgot to write out the power of attorney, which is attached. If the thing is certain, however, I will have to check the score thoroughly once again!! Don't forget that; I get anxious about publication. The symphony is turning out well, I am only very sorry that you aren't here: I would plague you constantly to play the score with me. Couldn't you come, once Grete has recovered, after everything has gone well, one hopes? We trust you will send us a telegram announcing the arrival of a war-baby.¹ Travel is not supposed to be harmful to infants. Room and board etc. are cheaper here than at home, and one is doing the Fatherland a favor when one lives and eats somewhere else. You too could use a complete rest, and release from all of the work that you find tedious and concentration on work that gives you pleasure — all of that would do you just as much good as it does me. It is becoming increasingly interesting here, actually, Moissi is interned here, Brun², quite an excellent violinist from Bern, is coming to visit me and perhaps to play some music. So pack your bags!!!, and send a telegram telling when you are coming. You don't need to stay in the sanatorium, it isn't the right place for you, if only because of the children. There are hotels without invalids. We would be incredibly pleased. Best regards, also from Frieda — and to Grete and the children — and naturally all the best to you,

Your Adolf

TO KARL AND LEONIE GOMBRICH

Arosa
June 14, 1916

Dear Karl, dear Leonie,

Many thanks for Leonie's letter and the pictures. We are now staying with the Roemisches¹, and things are going wonderfully for us. Only Frieda would like to have another lesson with Moissi sometime — M. is not altogether reliable, it was he who offered to give Frieda instruction, but so far he has only managed one lesson. I am very upset with him, and would be inclined to "have words" with him, but that would be awkward. Frieda is

¹ Margareta ("Eta") Busch was born on June 10.

² Alphonse Brun, concertmaster in Bern.

¹ Dr. Wolfgang Roemisch was the director of the Waldsanatorium in Arosa and later the model for the figure of Hofrat Behrens in Thomas Mann's "Magic Mountain." His wife Käthe had been a pupil of Clara Schumann.

working hard, however, also on the piano, I am gradually beginning to fiddle again. My foot is doing fine, but it is still somewhat swollen. But I am already taking nice long walks. The symphony is finished up through the introduction — and even somewhat further — of the last movement, and in sketches clear to the end. I hope to be done with it by the middle of August. And then, if I don't have to practice all the time, between bouts of practicing I would like to finish the cello fantasy for Paul, which is already 2/3 done. The rest cures take so much time — Leonie's plan with regard to the 2nd violinist is difficult to evaluate from here. I can't imagine that one could expect an amateur at that age, no matter how good, to turn into a proficient, reliable musician. What about Kulenkamp?² Talk it over with Paul sometime. Did Paul receive the inquiry from my brother Fritz about the double concerto with Huberman in Aachen? He ought to accept, sorry as I am that I can't do it with him. For Paul it is even better this way. Give him my best regards. Tell him to write sometime, and I will too, I have 3 times as much to do as he has. — The children's letters were delightful. Frieda is already gaining weight again, they are not to worry. — Dea's posture is in general very good.³ Some minor things need to be changed — right hand: the fingers are again too clawlike. The bow should rest in the first joint of the 2nd finger, and the thumb should make the pressure on the bow felt there, then the 1st and all the other fingers will automatically lie correctly. The thumb of the left hand should stand between the 1st and 2nd fingers, not too far toward the 2nd. That is all for the time being. Is she being good and doing her Sevcik exercises? — We are writing Dora Seraf today!! I must close and start practicing. Once again many thanks to Karl for his nice letter (in response to mine). My brother Fritz is enthusiastic about the symphony (1st and 2nd movements). What would you think of Simrock? — If you haven't sent the 4-hand var. to my brother, please send them here, registered and insured. Roemisches would really like to hear something of mine sometime. So best regards to you and the dear children from your rushed but grateful

Adolf

TO FRITZ BUSCH

Arosa
June 20, 1916

Dear, good Fritz,

I am writing in bed, have to stay prone — not because of the lung, but because of a broken foot, not at all serious — a crack in the bone — the

² Doubtless the violinist Georg Kulenkampff.

³ He is here commenting on the snapshots that had been enclosed in Leonie Gombrich's letter to him. She was an excellent photographer, and from time to time sent photos of Dea practicing for Adolf to critique.

symphony is proceeding wonderfully. Frieda is happy, also abed for a few days (since she does not manage her troubles as well as Grete, tomorrow she can be up again). This is why you have not received a letter about the arrival of your little daughter before now. We were especially happy that after a boy you now have a girl. I suspect that it was a tremendous relief once that business was over. We are delighted that Grete and the baby are doing well. You have a stalwart wife. But I am convinced that Frieda (and I) will still catch up with you! Of course we would like to be godparents, if you can use us. Write and let us know. —

Yes, Mengerinhausen is out, lovely as it would be, and much as I would like to come and be with you and play some music! It really is absolutely necessary that we have some time together this summer of all summers, think about it all again — the mountain air would be good for all of you. Excellent for the children!! Or couldn't you come alone for a week or two (at the least), if Grete didn't want to? I can't leave, I must get this thing of mine cured this time. And in October the concerts begin, here in Switzerland actually. Besides, the actor Moissi is here, with whom we have become quite good friends, and he wants to teach Frieda — I am happy for her that something serious is coming of it for once. — In September there is to be a Reger festival in Munich (Steinbach is conducting) for 2 days. Second day chamber music, for which I suggested you, I hope something comes of it. You will have heard from Heller meanwhile, letting you know that I suggested you for the Reger festival in Vienna in October (30th). I am very pleased that as the conductor of a Reger orchestra you will for once be able to show the folks in Vienna how it ought to be done. I am not playing as a soloist, so that there is more time etc., the program will be better, and you have something to do, that is wiser. We will want to do the Böcklin Suite (provided Löwe doesn't do it). On October 25 the Konzertverein is having a Reger celebration, with a single Reger work. We also have chamber music, probably on the following day. Why don't you write Heller regarding the program etc. That will be faster. If Löwe should do the Böcklin Suite and Heller wishes a solo from me, we would have to include the concerto, for the solo sonatas are not appropriate in that context. My plan is to do the Hiller Var. or the Symph. Prologue, Böcklin Suite or concerto, and in between the "Weihe der Nacht" (alto solo Durigo, men's chorus Schubert-Verein?? — to be discussed with Heller). — The symphony is progressing wonderfully, finished copying the 1st movement, now copying the 2nd, 3rd already well on the way (finished in sketches), last pretty much finished in my head. I hope to be done by September. If possible, I will send you the 1st and 2nd movements (it depends on how I get along with the manuscript paper as I write, since I have to have 5 whole sheets left). — As for the Simrock business in Heidelberg, you are correct. Only to me the B seems to move to C in the orchestra (immaterial to the point at issue), while the bass goes B-B-flat, the B splits into B-flat and C, as I see it. If only Simrock publishes the symphony, I will be so

happy that I don't care about anything else. The symphony is turning out well. If only we could get together!! And also study Reger etc.

Best regards to all of you from both of us,
Your A.

TO FRITZ BUSCH

[Arosa]

June 21, 1916

Dear Fritz,

It probably isn't necessary, but for safety's sake I would like to point it out to you: settle with Simrock (assuming they bite) for all compositions including the symphony, as you think best. For future works I have to reserve review of some kind of contract. If the symphony is printed, it won't have to be written (logically enough), otherwise a second score is probably required. By the way, the introduction to the last movement is finished, and behold: it was good. — We need to study together!!! Do you know Reger's op. 127?? If not, get your hands on it immediately, and let Grete play the bass parts.

Sincerely,

Your A.

TO FRITZ BUSCH

[Arosa]

June 26, 1916

Dear Fritz,

The 2nd movement (Andante sostenuto) was finished yesterday, the last bars at 7 o'clock this morning. Now I will probably hold off for a little while. I have to practice again, though I can't stand yet and have to keep the foot elevated, but it will be good for my fingers to do a little work and for my head to take a rest. — Otherwise I can't think of anything. Frieda went off to climb the Weisshorn today (not a dangerous mountain). Shortly after she left (roughly an hour later), a murderous storm arrived, with driving rain. It's horrible. Thank God she isn't alone. Best regards to all. Shall I send you the 1st and 2nd movements? I'd like to play the 2nd for Frieda on the piano, but can't go down yet on account of the foot

[Adolf]

TO KARI. GOMBRICH

Arosa

June 28, 1916

My dear Karl,

It wasn't nice of me to saddle you with that business, but it is disgusting

how the fellows pester one, and even more disgusting that I had to make up my mind, with a hundred thousand things to think about. You took your work too seriously, it was all the same to me whether you responded yes or no. In the meantime, I have already told Heller I would myself, only complained about the first Hanover Budapest [?], because I first asked 500 Kr. for Vienna (from Löwe). — Now I do not wish to offend anyone for no compelling reason, and unfortunately I have to admit that I have had to take part in much worse music making on my travels than in my playing with Löwe, which can be delightful once or twice a year, after all. — What about Kulenbach (!) now that Brun is not available, do you think that something could be done there for the quartet? Kulenkampf [sic.] is supposed to be a very gifted young violinist, and my plan would be, if he were really good, to get him into the orchestra in Vienna so as to have him for the quartet, and: Löwe and Grümmer would then have someone for concerts if I didn't want to be there (that can only apply beginning with 1917/18, and ultimately only to concerts that come during the season — for the simple reason that I have too much to do, but for the time being don't wish to give up the security of the orchestra job). What do you think about this, and what does Heller say? I beg you (once again) to talk to him about it. Also, with certain subtle modifications, to Grümmer and Löwe. We'd be catching two birds with one stone. — Enough of that, only many thanks once again for worrying about it all. To quickly finish up with me: the symphony is completely finished through the first two movements, the third is started, all done in sketches and almost done in draft (score), the last finished in introduction (draft) and the "raw material" assembled. I hope to be done by August. Simrock is seriously considering taking on the var. (Radetzky). — If you happen to be in Vienna and don't know what to do with yourself at the moment, only then, you might look for the var. for piano 4 hands (that I reworked before leaving V.) in either the secretary (writing-desk) or music cupboard, that ought to be easy to find, and send them, if you like together with the var. for 2 pianos on the theme of Schubert, to my brother Fritz, Aachen, Dammstr. 31 — and also, addressed to me here, the parts to the Reger concerto (either in the music cupboard or in the secretary in the so-called dining room, in the top part of it), I have to have them for the Swiss concerts. So there's plenty of time!!!!!! Again, sincere thanks for everything. We think of you every moment, and you are our favorite people. Now my very dear friend — I never felt so close to anyone as to him — Max Schulthess is also no longer with us. He volunteered (as a Swiss) to fight with the Germans, and fell outside of Vaux. He was the one who painted those nice pictures in my room, you know. Of your loss I can only say that I was very sorry that you lost someone so dear to you, I don't know much about him myself, Frieda told me a little. He was surely a wonderful person or you would not have been so fond of him. You only make one mistake: that you are also fond of me. We'll talk about that sometime. I hope that my saying that does not deter you — despite the fact

that it would be smarter for you — from continuing to count me among your friends. After all, there is nothing left for us but to band closer and closer together. If I didn't work like a horse, I wouldn't begin to know how to deal with all of life's miseries. — It is really touching how Frieda helps me in everything, but then you know how she is. It pleases me so that you two are so fond of her (!), she needs that so much. — Now, what is dear Dea up to? I miss the snapshots, or aren't they necessary? Is everything going so splendidly? — Are you still being plagued by so many people, good and bad? Is Leonie practicing hard? She doesn't need to, to be sure, but she still ought to finish some things so that (with her technique) they are there for good. Now I will close. Lisbeth has not forgotten how much 7 x 6 is, I hope, and Bixl is surely climbing around like a sloth! Please give them all my very best, also the Prince Stolbergs, with whom Leonie is on such excellent terms!, and the Gomerzes, Mautners, etc.

All best to you both,
from your grateful
Adolf



The actor Alexander Moissi, circa 1916.



With the Felix Moeschlin family and Alexander Moissi, Arosa 1911

TO PAUL HELLMANN

Arosa
July 3, 1916

Dear Herr Doktor,

I am a terrible person for not responding to your very kind letter long ago, and thanking you for it. But lying about takes so much time that all that's left — after taking the "cure"!! — I need for working. I have already written 3 movements of a symphony here, completely finished in score, also practiced and broken my foot, which is already well again. If the latter hadn't happened, I would not have gotten so far along in the symphony. So there is good in everything. Well, not really everything. It is unfair that Max Reger is no longer with us, if one can say such a thing. It is simply dreadful, and like so many other horrible things in the world, utterly incomprehensible. There are so many other, lousy composers running around that live to be a hundred. But none of this does any good. A dear friend of mine — I never felt so compatible with anyone else — Max Schulthess (the one who painted the pictures in my room, he was also in Vienna once) has been killed. Though Swiss, he signed up with the Germans, and was eager to join the fighting. His sister was also there that day when you were at our house in Vienna, shortly before we left. — Work is the best way of dealing with such things. If only there weren't 5 hours of rest cure to be got through.

Best regards to you and to your dear wife from my wife and your devoted
Adolf Busch

FROM FRITZ STEINBACH

[Munich]
July 5, 1916

My dear Adolf!

The Royal Orchestra has said yes, but the office cannot issue the authorization before August 7. We will have to wait with the announcement until then. The orchestra concert is to take place on Sept. 25 in the Gideon. Program:

Prologue — Violin Concerto — Hiller Variations.

Are you already familiar with op. 144a and b? Two wonderful choral works with solo. I would like to do them in the 2nd conc. no matter what. Tomorrow Schmid-Linden & I are going to Leipzig to Frau Mendelssohn-Bartholdi's, where there is to be a discussion with Straube, Stein [illegible]. A Reger Society is to be established, into which our proposed foundation will be absorbed. Just so there isn't any divisiveness! I can't believe how industrious you are! I can't wait! Just don't work too hard. I am truly sorry your friend was killed. We met that time at the train station. I too mourn the loss of a nephew! Best regards from house to house.

Your old Fritz

TO FRITZ BUSCH

Arosa
July 11, 1916

Dear, good Fritz,

You are a wonder, and you can well imagine how happy I was to get your telegram and card, which just arrived. Frieda is also delighted, and I am sincerely grateful to you for landing Simrock. When do I get the score? I have changed the C-major and some things in the A-major, and the close of the finale. Only in sketches, of course. The C-major in 6/4 time (as a rather fast var.), otherwise harmless etc., almost unchanged, is much better this way. The ending a mixture of all the earlier endings. Also good now. The symphony is written out (copied) up through the introduction to the last movement, fully sketched out in score (draft) to the end, including the coda, and behold: it was very good. I was lucky — the detail work is yet to come, which takes lots of time. In August I will be finished. November would be best for me, and you are truly ambitious in suggesting that date already for the performance. What do your orchestra people in Aachen say to that, haven't they had enough with the variations? — I was overjoyed with your telegram saying "symphony wonderful" — I hope it continues to please you. Why don't you write me something about it. I am terribly curious, naturally. But it would be better if you came here; respond to this! I would also arrange for a concert, so that you would have no expenses. We could give another one

for the internees, German soldiers. My foot is fine again, we are now staying at the Dr. Roemisches'. Very musical and moreover extremely kind, cultured people. It would be nicest if you brought the family. Otherwise I can't think of anything.

Very best regards to you, your wife, and your children from both of us,
Your grateful A.

What has Heller written you? Here there appears to be an embargo against Austria. The Reger celebration has been postponed, so far as I know, but until when??

FROM FRITZ BUSCH

Mengeringhausen
August 9, 1916

Dear Adolf,

In the meantime I had an all-Beethoven concert in Aachen with Hoehn, so that I only now have a chance to write. I thank you for agreeing to write to Councilor Schumacher, and will do so as well in the next few days. As for Würzburg and in connection with it the idea of playing for unequal honoraria, I have come to the conclusion that I must decline. (I still haven't heard anything from Würzburg itself, by the way.) From the practical aspect of the business, dear Adolf, you are perfectly correct. As the better known of the two of us, you can surely demand the larger fee, and also I freely admit that by playing chamber-music concerts with me you are likely to lose out on a higher-paying solo concert here and there. If we were to play for equal honoraria, you might well have, assuming roughly 8 to 10 such concerts, a financial loss of some 1,500 to 2,000 marks for the winter, so long as we land no joint honorarium of 800 marks. But the business also has a moral aspect, one that has to do with the two of us, and that is what I can't overlook. To my way of thinking, this kind of squabble over money shouldn't be possible between brothers, and it should never have occurred to you to make this suggestion to me. It hurt me so much, because I am so certain that I would have felt so completely differently were our roles reversed. You would have found me, so long as we continued to have a good relationship, always ready to make any sort of sacrifice of time and money for you, my own brother, and I had hoped to be able to give you many demonstrations of that yet. Therefore it seems all the more incomprehensible to me that you can think otherwise. — I know, dear Adolf, that in declining your suggestions I am only hurting myself, financially, but I cannot help it. Obviously, if we were coming from different places, the greater travel expense for one or the other of us would have to be figured in; but beyond that we ought to want to play only for equal shares. Between two brothers who claim to prefer to make music with each other, and to play their best with each other, money ought not to play such a nasty role. It is also possible that I might have been able to

make your financial losses up to you in time, one way or another. And moreover we both know perfectly well that in a few years you will be the most sought-after violinist — and despite that there has to be such “quibbling” between us? If we manage to get 800 marks for the two of us, I am prepared to go along with it, but otherwise only if we share equally. And if that isn’t possible, I’d rather forget the whole thing. — I would have much preferred to tell you this, it is too hard to write about. But I did not want to let it pass, precisely because keeping a good and clear relationship between us means so much to me. I hope you will now understand me rightly. Take a few minutes and think about it — maybe you will realize it yourself. — How far have you come with the symphony? I have to know whether Pape can start writing out the parts for the first and second movements.

I am so very sorry that we feel so differently concerning money matters once again, but I can’t do anything about it.

All best,

Fritz

TO HUGO GRÜTERS

Arosa

August 10, 1916

Dear Father,

What a splendid father you are! The Händel A-major is wonderfully realized, and I sincerely thank you for it. How good of you to have finished it specially for my birthday. It is to be included in a concert this week. It sounds a thousand times more beautiful this way than in the version from the Joachim method. So once again, sincerest thanks. I now have a lovely collection of Grütters arrangements. By the way, dear Father, I let my friend Brun — you can ask Hugo who he is if you didn’t listen to Frieda’s stories carefully enough — copy the Bach E-minor and also the Händel A-major, with the proviso that he not let them go any further, and include your name as arranger on any programs. Brun is also delighted with your realization! Is that all right with you?

I give you here the dates that I could arrange for Bonn. As far as I know, I already wrote you about it once when you listed your dates (which I now don’t have at hand). Oct. 20 (Monday), November 1, 2, 3, 4, 5, 6, November 8, January 1-4, January 14 (Sunday), perhaps I can play in the concert on the 25th as concertmaster, if Frkft. isn’t having a public dress rehearsal, on 26 Jan. am playing in Frkft., 27-29 Jan. are free. Probably we could also add the 1st week in March, which is really reserved for concerts in Holland, but so far there is no sign of one. But on the 28th of February I will still be playing in Vienna — I hope you can find something in all of these. I would be very grateful if you would let Fritz know which dates you choose, he could then select from among the remaining dates for the chamber music in Aachen.

That way Aachen and Bonn would fall close together, which would be very practical. Be so good and discuss it with him. —

I have to close — once again, sincerest thanks and best regards, also from Frieda, who is eagerly practicing the sonata.

Most sincerely,

Your grateful Adolf

TO OTTO GRÜTERS

Arosa

August 10, 1916

Dear Otto,

Many thanks for your nice letter on my birthday, it reminded me of the Siegburg years. It is almost that long since I did not get a letter from you. We should really start with that again. I could certainly use it, in any case! If only there were more time. I really don't even manage my full rest cure! And yet now that is supposed to be the main assignment. But I can't just turn into a vegetable, and we musicians have to work so terribly hard. However next year I have fewer concerts, it appears — I don't know whether I should be happy about that or not — it is a result of my having raised my fees while the concert societies are now paying less. Also, certain dates collided with other concerts. Admittedly, I do look forward to a somewhat less hectic winter. Only the Strad. still has to be paid for! Never mind, it will all work out. —

Listen, Otto, I once read something of Kant's that was not so terribly difficult: Prolegomena etc. I really enjoyed it, and I recently read the "Perpetual Peace"; that also went perfectly well for a while, but then the business about the seer was most unpleasant, and I gave it up. Now I have dipped into the "Critique of Pure Reason" a little — it is damned hard going, but also very pleasurable, only I find it too hard to understand and most of it I don't get at all. Do you think I should keep going? I would have to be assured that it is definitely the most wonderful and most profound thing you can read, I guess. — I would only like to keep at it and spend so much time on it if it is going to be rewarding for me. Write me about it sometime. Enough for today, next time something else that I can't go into now. To be fair, I ought to write you a thick book sometime!

Stay well, and again many thanks for your nice letter.

Sincerely,

Your Adolf

TO KARL AND LEONIE GOMBRICH

Postcard[Arosa
August 14, 1916]

Dear Friends,

Today we are leaving for Munich to attend the services for Fritz Steinbach, who died yesterday morning. The answer to your very kind letters on our birthdays will follow once we get back. We hope to be here again on Thursday. Many thanks to the children for the lovely poems.

Sincere regards to all of you and all the best

from your Adolf

TO KARL AND LEONIE GOMBRICH

Arosa
August 28, 1916

Dear Karl and Leonie,

Many thanks for Leonie's sweet letter. Despite all its struggles, the world still can't get enough of that! Today comes the Romanian declaration of war. How things must look in Vienna. We would love to be with you again, just as we wish we had never left. Now, of course, there can be no thought of peace. We are so very sorry that you have lost still another dear soul. We become all the more dependent on each other, and even though you sometimes find us Busches a burden, you dare not leave us now. We are so grateful that we have you. —

Now quickly, so that the censors don't have to work too hard. Dea simply has to keep watching out for her little finger, in time it will "come." In times like these, when everything is so topsy-turvy, it is impossible to write proper letters anymore. We look forward to seeing you again. If only it were that time already. I finished the symphony yesterday, and having done so I feel relieved and "emptied" and let down. And life is once more that much more difficult to bear. Give Heller my thanks for his nice letter, I will not write him specially on that account (only because I have to thank him). He ought to set the date for the Reger celebration as soon as possible. If nothing comes of it (you never know), he should then do all he can to bring Fritz Busch to Vienna as the conductor for a major orchestra concert, just as he has already contracted for Abendroth. I would like that for Fritz, who has what it takes, after all, to become one of the really top conductors. —

I started practicing again today. Frieda is having a lesson with Moissi. — Write sometime and tell me what is happening with the concerts in Vienna next winter — whether the war with Romania will change anything? I hardly believe it will. Give our regards to all the people who know us and care for us — nobody is likely to feel much like writing letters, and for that reason will

not demand it of others. Stay well — by the way, the score to the Reger concerto has to be somewhere in the music cupboard, if you would be so good as to look there once again. It is a dark greenish grey, with a semi-hardcover binding. With Reger's dedication — it would be a shame if it has been lost.

Sincerely,

Your grateful Adolf

Frieda isn't home. All best to the dear children.

TO FRITZ GRÜTERS

Arosa

September 2, 1916

Dear Fritz,

Sincere thanks for your nice letter. I did not keep my promise to always answer immediately after all. We had just gotten back from Munich after Steinbach's death when there was a concert, and hard work on the symphony, which was finished and sent off a week ago now. Then I started practicing again and reworking an old piece for violin and small orchestra. Always working — for otherwise I can really barely keep going, there have been some pretty startling changes in my life this past year. I realize that Steinbach would never have been truly happy anymore, because he would not have gotten much to do, but I wish he could have had a few more nice concerts, inasmuch as he was so devoted to his calling and completely absorbed in it, then suddenly, thanks to the Cologne business, was condemned to inactivity. One can think of his death as a salvation for him, but his fate was not a nice one. With Reger the "situation" is reversed: a man who has achieved what he always worked for, has "arrived," and now had an opportunity to create his most magnificent work without interruption, and would have, must suddenly succumb. For me personally, Reger's death is much harder to bear than Steinbach's, with Steinbach I had to be consoling and to pretend that a better time would come. Reger had come to like me more and more, I was his friend and his pupil, I cannot tell you all that I owe to him, both as a person and as a musician. Max Schulthess's fate also took a lot out of me, he had no need to take up our cause, and only did it because his best friends were Germans and Germany was in distress. I also suffer greatly because of my falling out with my parents. But all of that is no help, and so I simply do what I can to put all of my troubles behind me. This is no letter for somebody who has to go to the front and will perhaps already be there when he gets it. However you will soon have others, but with you and Otto especially I have the feeling that I sometimes have to let it all out. How little we have seen each other and talked to each other of late, actually for quite some time now. It was very painful for me that I could not go with Frieda, and Brussels, my cancellation, was also not easy for me. However it was surely wiser not to go

to Brussels after having the new upset and the trip as a result of Steinbach's death. If I had known for certain that I could see you all, you, Otto, and Hans (up to that point — when I cancelled — I had only heard from Frieda that you would try to get to the concert), I wouldn't have cancelled. Father's letter, saying that I ought to ask at headquarters for you, and that such a request would doubtless be granted, I only found waiting for me on my return from Munich, after I had already cancelled. Herr Roemisch was also opposed to it — on account of the Munich trip — though later he was quite satisfied with the examination, so that he would have permitted me to go, but by then the cancellation was already in Brussels. Annoying and stupid, all of it. So anyway, you still had a few days with the parents, which I hope were not cut short for you because of Romania. We think of you so much, and wonder where you are headed. Ultimately you'll be going through Vienna and we're not there!! But probably no one can know that. — You needn't worry yourself about the cancellation in Brussels. I was able to do it because I had requested them to tell me immediately when the concert would be, and I indicated that I would only be able to accept under the condition that I know that soon, but did not receive an answer and the date until weeks later. — I know you are a conscientious person, and you are right in being conscientious. But I try to be so as well. Woe unto us if people like us don't take some things more lightly than we should, given the sort of life we are forced to endure. — So stay well, my dear, good fellow, I wish you all the best in your return to the front as a prospective lieutenant general.

Moissi just stopped in for a visit.

Sincerely,

Your Adolf

TO OTTO GRÜTERS

Arosa

September 4, 1916

Dear Otto,

I thank you sincerely for your nice letter. You are right: Steinbach's death was a release for him, but he still clung to life strongly, and would have loved a few more nice concerts and unsullied triumphs more than anything. And I had hoped he would have them. His funeral was grotesque, he surely pictured the music at his grave as being better than that. So it goes! — I am working hard, as always, but we are very comfortable living here with the Roemisches, and that is good for both of us after all the excitement and in our concern for you and Fritz. I hope you are still doing fine. Sunday, Monday, and Tuesday, the German Embassy in Bern is presenting 3 recitals. Moissi is to declaim, I have been asked to play my fiddle, and doubtless there are others taking part. I gladly said I would, especially since I had to cancel Brussels. If I had been certain of seeing you, I wouldn't have done it. But

thanks to the Steinbach "business," the trip to Munich, back to Arosa, then back to Brussels was too much for me. And I was able to cancel, since the answer and the notice about the dates of the concerts in B. came too late: I had expressly requested an immediate response. One can't write anymore. Stay well, dear Otto. Frieda will write herself soon.

Your devoted Adolf

TO HUGO GRÜTERS

Arosa
October 9, 1916

Dear Father,

Your realizations of all of the Händel Sonatas are absolutely wonderful, we played through all of them here when I got back from Würzburg. Many, many thanks. I am writing to Simrock about publishing them, but for the time being nothing can come of it, they are not permitted to publish anything new (my Radetzky Var. are not being done yet either for that reason). But I definitely hope that we can get them accepted later. The letter from Mother and Fritz arrived today. I would love to join you in Freiburg, and I suggested the two of us to Knoblauch, but for Oct. 30, since I am playing in Basel on Nov. 1. I hope you can do it, and that the 30th is acceptable for Freiburg. It would be wonderful!

Best wishes to all of you, also from Frieda,

Your Adolf

TO FRITZ BUSCH

Vienna
November 12, 1916

Dear Fritz,

I wanted to write you long before this, but did not get to it. We just got back from Heller's, with whom we discussed the whole thing. He will be writing you one of these days — is finding out about the hall and the orchestra tomorrow. You will then get word about the dates right away. He was innocent in the business of who would conduct my concerts. Löwe didn't want to at first, and only when Heller told him that you would conduct (in response to Löwe's asking him who would do it, then) did he consent. But I have another meeting tomorrow — Lord knows what all might yet come of it — perhaps I will have to ask you after all!! But I am only writing you to thank you once again sincerely for all the work you have done for the symphony. I was touched by all of it, and especially to see from your conducting that how much you wanted to make as much out of the piece as was possible. You did not leave out a single note, and will understand what I am trying to say. Your effort struck me as being enormous, and aside from the

gratitude I felt toward you throughout the performance, I was greatly concerned and worried that you were taking on too much — and you did look terribly pale. Anyway, the thing sounded as good as it could have, and you and your superb orchestra deserve all the credit. It would be very kind of you to thank the orchestra once again for me for the performance. Or should I write a brief note of thanks to the orchestra manager (if there is one)? — I would like to tell you more about the pleasure you gave me, but letters are not permitted to be too long.

The Reger was excellent — if I might express a minor reservation, or rather tell you my opinion for your consideration, it would be that the last var. and the fugue might well be a hair faster. To my thinking, the end of the fugue especially was too broad, for at that tempo the orchestra loses a certain amount of brilliance. The tone is not quite full enough, do you agree? In the var. it is because of the need to be consistent.

Anyway very best regards, also to dear Grete, and again a thousand thanks for everything (also the cigarettes).

Adolf

TEL. 16544

MITTEILUNGEN NR. 3

TEL. 16544

DER KONZERTDIREKTION HUGO HELLER

I. BAUERNMARKT 3 (10—1 UND 3—6 UHR)

Kleiner Konzerthausaal



ZWEI



BACH—MOZART-ABENDE

Dienstag, den 24. und Donnerstag, den 26. Oktober 1916, abends 1½8 Uhr.

WANDA LANDOWSKA

ADOLF BUSCH — PAUL GRÜMMER

ADELHEID WOLLGARTEN (Aachen)

Karten von K 10.40 bis 2.20.

Das Podium

Mitteilungen der Konzert-Direktion Hugo Heller / Wien I. Bauernmarkt 3.
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Erscheint mindestens zehnmal jährlich.

TO WOLFGANG AND KÄTHE ROEMISCH

[Vienna]

November 15, 1916

Dear Herr and Frau Roemisch,

Greetings from your Adolf Busch, without spouse, before a concert while waiting for his tea to cool. You wanted to know more about the symphony. I liked it a lot, I was not disappointed. The performance was excellent — not everything was clear yet, but much of it is orchestrated too heavily, it will be changed. We saw Fräulein Bobbi in the rehearsals, but no more after the concert. All the best, we'll see you in December!

[A. B.]

KONZERTDIREKTION HUGO HELLER

TELEPHON 16844 WIEN, I., BAUERNMARKT '3 TELEPHON 16844

Großer Konzerthaus-Saal**Mittwoch, den 29. November 1916, halb 8 Uhr abends****Zweiter Abend****ADOLF BUSCH**Mitwirkend: **Das Konzertvereins-Orchester**Dirigent: **Ferdinand Löwe****1770—1859**

□ □ □

VORTRAGSFOLGE:

- Beethoven** **Konzert D-dur op. 61.**
 (geboren am 16. Dezember 1770 in Bonn **Allegro ma non troppo.**
 gestorben am 26. März 1827 in Wien.) **Larghetto. —**
 **Rondo.**
- Spohr** **Konzert Nr. 9, D-moll.**
 (geboren am 5. April 1784 in Braunschweig **Allegro.**
 gest. am 22. Oktober 1859 in Kassel.) **Adagio.**
 **Rondo.**
- Mendelssohn** **Konzert E-moll.**
 (geb. am 3. Februar 1809 zu Hamburg **Allegro molto appassionata.**
 gest. am 4. November 1847 in Leipzig.) **Andante.**
 **Allegro non troppo. — Allegro molto vivace.**

III. ABEND**Montag, den 4. Dezember 1916, halb 8 Uhr abends**
1831—1916.

- Brahms** (1833—1897) **Konzert D-dur.**
Reger (1873—1915) **Largo aus dem Konzert op. 101.**
Joachim (1831—1907) . . . **Konzert in ungarischer Weise,**
 **D-moll.**

I. ABEND**Montag, den 11. Dezember 1916, halb 8 Uhr abends**
1685—1824.

- J. S. Bach** (1685—1750) . . . **Konzert A-moll.**
Mozart (1756—1791) **Konzert D-dur.**
Viotti (1753—1824) **Konzert A-moll.**

Preis 20 Heller,

Dress & Steiner.

TO OTTO GRÜTERS

Vienna
December 1, 1916

Dear, good Otto,

We think of you a great deal, and of our dear Fritz, from whom we still have not heard anything here. We sincerely hope that the parents have already heard something, and that we have not received any news only on account of the embargo. To all appearances, it must be going well for him. You must also worry a lot, you poor fellow. All the people from the German Embassy in Bern whom we spoke to in Basel told us that we could be quite reassured. But one isn't really, until one knows how he is. Perhaps you know something already. — Here, as always, there is much to do, even though several concerts were cancelled because of the death of Emperor Franz Joseph. I had my first concert with orchestra day before yesterday, Beethoven, Spohr, and Mendelssohn. The response was tremendous. The second is on Monday, with Brahms, the Largo from the Reger concerto, and Joachim's Hungarian Concerto. The third (actually the 1st one postponed) is on Dec. 11, Bach A-minor, Mozart D-major, and Viotti A-minor. This makes for a lot of studying, and in between I have to go to Leipzig (Gewandhaus) and Magdeburg with the Berlin Philharmonic under Weingartner. — We have wanted to write you for a long time, but we have been in a constant whirl, one that you could scarcely imagine, I'm sure. But by the same token you are experiencing things that we can know nothing about. I hope things aren't too terrible. You know, dear Otto, how much we think of you constantly. It was very nice being with Hans¹ in Breslau. Best regards and all the best to you, above all steady nerves!

Your faithful Adolf

TO KARL GOMBRICH

[undated]

For you, dear Karl, a clever caper,
Good tobacco wrapped in paper,
Sneaked them through without a hitch,
No war pass or import docket,
Hidden in my jacket pocket.
Wishing not to look too stout,
I only smuggled twenty out.
But they should last a day or two
If you don't share with you know who.

¹ Hans Cloos.

TO KARL GOMBRICH

[undated]

Oh how tragic, makes you cry,
Another month has now gone by,
And now with coal so scarce, alas,
One finds one has to cook with gas.
And people face that day with dread
When once again the meter's read
And waiting gasmen must be paid.
Poor Herr Doktor, sore dismayed,
Has to dig deep in his purse —
Things have gone from bad to worse.
And now poor Gombrichs, in their way
Of saying things straight out, told
What it costs to run their household.
You might have seen us Busches quake
As we sat eating Gombrichs' cake,
For we could certainly see why
Their monthly bills had climbed so high.
We eat there daily, after all,
Till now we find our clothes too small.
We Busches with sincere regret
See Gombrichs driven into debt,
Yet we're determined, if we're able,
To keep our place at Gombrichs's table.
We had to think of something quick,
And really hope this does the trick.
You'll surely cut expenses best
With this amazing little chest.
A cold dish placed inside — can't beat it! —
Stays cold until it's time to eat it,
Whereas a stew fresh from the pot
Will keep for hours piping hot.
The laws of physics, though complex,
Can sometimes help to save our necks.
So save on gas, make no more debts

...
[the rest has been lost]

FRIEDA BUSCH TO HER PARENTS

Postcard

Budapest

January 19, 1917

Dear Parents!

Adolf had a real triumph here last night. Yesterday morning we couldn't find a place to stay, then the parents of Adolf's new pupil¹ offered to take us in in the most charming way. Adolf is giving a lesson right now. She is actually a finished artist already, wonderful taste, flawless technique, and enormously musical, only not yet completely professional. Our rooms here are delightful. This afternoon we are going to have a look at Budapest.

All the best and much love, your devoted

Frieda

Chemnitz: Hotel Burg Pettin [?]; Zwickau: The Green Fir.

TO OTTO GRÜTERS

Vienna

February 28, 1917

Dear Otto,

You really are the "old schoolmaster" still, for it can only be because you get such a kick out of playing the schoolmaster that you find Frieda's plans regarding Rudi Peters's future¹, which I share completely — and which we have discussed between ourselves — somehow "objectionable," and that you have become so perversely upset over them and expressed yourself in such a wrong-headed manner. I don't want to find fault with you once again, but simply ask you: If the boy is supposed to learn something, where do you think he can learn it, and how much money can he get by on, in your opinion? What Frieda means by "earning his keep" is simply this, that the boy should not be dependent on people like Wegeler forever (which in my opinion would not be good for him either). Anyway, W. himself provides far too little to maintain the boy in some city where he can hear a lot (good music and bad, both will be useful to him), even for the shortest amount of time. Whether Rudi's brothers struggle to help, you and Fritz take care of the boy etc., or whether several people such as Wegeler do it together, or (better) Wegeler alone, all of this will be and can only be immaterial to Rudi himself. What is important for him is that he make progress, and he can't do that in Gelsenkirchen (not even internally — and that is what I mean — not to mention externally, making himself independent in time). Ultimately, he ought to aim higher than at best a job as teacher of piano or theory at a

¹ Probably Stefi Geyer.

¹ A young pianist whose training was a matter of concern to Otto.

conservatory. I am for Vienna, for the simple reason that it is the only big city in which music — even now — is the most important thing for people, while at the same time it provides the same amount of thorough training in music as anywhere else. Berlin is dreadful. — Cologne and places like that are completely out of the question. To be sure, he can get good instruction in counterpoint from Father, but he can also get it in Vienna (from Fuchs or Mandyczewsky, the friend of Brahms), and that is but one of the things he has to learn. One can't even use the word "learn" here — except as applied to piano playing, in which he can have the best instruction here — he has to know everything that is necessary for his music. This senseless fear of yours that the boy could possibly not find himself amid a surfeit of new impressions, "modern" views (a term that can be used for all sorts of things, including incorrect and mistaken ones), etc., only shows that the two of you (you and Fritz) do care about the boy and about his development. But we care too, and ultimately one must worry about all the new things the boy will learn etc., and fear them, there is bound to be risk in everything that is capable of "advancing" him. But ultimately one can also trust in such a good character. And on the surface there are no more dangers for him here just now than in any other city that doesn't happen to call itself Gelsenkirchen, and as for his inner development, bad music will be all that upsets him — for anything else that could disrupt him, in his religious ideas and such, for example, he will not hear from the friends of ours that Frieda had in mind. You might also show a tiny bit of appreciation for the fact that the two of us are no longer little children, even though you are quite considerably "older" (!!!)!! There you have it. — And now think the matter through again, and write us sometime what you have in mind for the boy — if you find time for that in the midst of your cannon music. Soon, I hope, the "long vacation" will come — not for the schoolmaster, but for the soldier. Stay well, my dear old rascal, and don't be afraid to admit it if my letter offends you, your cards rankled too. I appreciate your concern for the dear boy, after all, and Frieda feels the same way I do.

Wishing you all of the best (not too much work), sincerely,

Your Adolf

TO OTTO GRÜTERS

Vienna

June 2, 1917

Dear, good Otto,

Your birthday has already gone by, but between us we have never been so punctilious about letters on such occasions — at least for my part I haven't been, for which reason you had always forbidden "punctiliousness," only then to generally — or at least so far as I remember — always end up being so yourself. After this long introduction, I do want to offer my sincere best

wishes on your birthday in any case, that is to say my best wishes for the time until your next one, which I, doubtless along with 99 per cent of the rest of mankind, would most like to see filled with "peace." And it would be nice if afterward it lasted longer than from one birthday to the next, but if it takes a long time yet until it comes, we won't even remember what peace actually is, and one could well begin to worry about the world if the concept "peace" has been totally forgotten. Anyway — here people blather about it, as you see, yet is only you people out in the field who can really bring us peace. Though of course the diplomats can possibly provide some help later on! I am soon to have the great honor of dining with our Reichs-Chancellor. I was invited by Bethmann-Hollweg himself, through Prince Stolberg, after B.-H. heard me at the Brahms festival in Berlin, and, as his son-in-law tells me — whom I knew from Vienna, was very enthusiastic about me. I am tremendously proud, first of all because the Reichs-Chancellor is said to be quite musical, and, secondly, because I have admired him in general for a long time, judging from all that I understand about such things. And that is not so much that I can somehow suggest, between lunch and a solo sonata of Bach, how best (for us!) to end the war. Pity! — We are very happy in our new apartment. Frieda is doing very well "so far." — We are very eager for the actual event, finally even my truly extraordinary wife is becoming impatient! I am practicing hard, most of all Paganini, Wieniawski, Vieuxtemps, Ernst, sheer hackwork for the fiddle for the sake of technique, as I am content with my expression. Unlike the American pupil of Leschetizsky, who said to him: "Um, Mr. Leschetizsky, I'm perfectly satisfied with my technique now, but do you think I will master expression by the first of July? For that's when I have to go back to America." In addition I am writing an overture for large orchestra on King Oedipus, a work (not the overture) that I came to have the highest or deepest regard for thanks to Moissi, and also moved me when I read it. So I have been converted to the Greeks!!

Sincere best wishes from both of us,

Your faithful Adolf

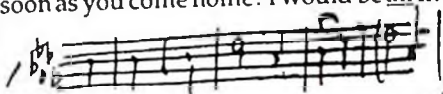
TO FRITZ GRÜTERS

Vienna
June 11, 1917

Dear, good Fritz,

In spite of my promise to write you regularly, you haven't had any news of me for a long time — at least not from me. I won't spend half a letter apologizing, however, but rather write you what we are up to. — Since May 23, I have been "retired" — no more concerts, the last one in Agram (Zagreb), Croatia. A charming town, with a very nice, enormously enthusiastic audience. I very much hope that sometime, when the war is over and you can take a vacation of your own (for you surely could use one), you will come

with me on a concert tour — I can imagine that as being wonderful, especially with you. What do you think? For the moment one has to console oneself with nice plans, for they won't necessarily work out. — On the 24th, 25th, and 26th there is a Reger festival in Jena, in which I am playing, even though at about that time it is possible that the major event in the family will take place. But Frieda herself urged me to go to Jena most forcefully. And it is truly important that the first festival since Reger's death be especially nice — and I have practiced hard and continue to do so. — Frieda is going to a sanatorium, where they take terrific care of you and the husband isn't even allowed to be around when the time comes in any case. I find it really disgraceful of me that I am going to Jena — but what was I to do. I fervently hope that Frieda is done with the business before I leave. That would be a great relief for me. On the 22nd I am to play for the Reichs-Chancellor in Berlin. I was invited to dine with him through Prince Stolberg — after he had heard me in the Brahms festival and was very impressed — and afterward I am to play. Fritz is coming from Rudolstadt to join me and play a Brahms sonata with me. I'll also be playing a Bach solo sonata. — When will I ever play with you two in Düsseldorf again, in those bachelor digs of yours? Or do you plan to get married as soon as you come home? I would be all in favor of it! Do stay well, dear Fritz



Do you still remember how lovely something like that can be? On the other hand, when you return you will get to hear an overture for large orchestra that I have written, based on King Oedipus!!

Sincerely, your faithful friend and brother-in-law,
Adolf

TO OTTO AND FRITZ GRÜTERS

Telegram

June 21, 1917

Frieda just wired little Irene arrived 10 o'clock 6 1/2 pounds chubby black hair blue eyes both of us fine I am ecstatic

Your Adolf

TO HUGO AND FRIEDA GRÜTERS

Jena

June 23, 1917

Dear Parents, dear Otto,

You ought to have a few lines — at half past midnight — in reply to your lovely telegram to the Reichs-Chancellor. Only I am dead tired after rehear-

sals for the Reger festival, the traveling, etc. I've nothing but the best news from Frieda, also about Irenchen's health. Only poor Frieda was in labor for 33 hours, as Paul [Grümmer] tells me here. But she herself was perfectly chipper again four hours later — when he visited her — and I too have had very happy and cheerful telegrams. Karl Gombrich also writes that both of them are doing very well. So you dear people can now set your minds at rest as well. Up until the first news of the event, I was utterly miserable. I couldn't sleep, I was so worried — was completely drained, as I suspected that Frieda was in the midst of it. But now I am ecstatic, and would never have dreamed that a person could be so happy and grateful. On Wednesday, thank God, I'll be back in Vienna — I can hardly wait. I am tremendously excited about seeing my dearest Frieda and the little mite that I love so desperately even from a distance (and I am not even embarrassed to say "desperately" in front of Otto). I have to close. Don't be angry. I am dead tired. It was marvelous at the Reichs-Chancellor's. It is impossible to find a single word to describe the impression this great and glorious man makes on one. He was delighted with the music, and deeply moved. Gave us each a photograph of himself when we left, on mine it says: "With sincerest thanks for June 22, 1917, from Bethmann-Hollweg." It was only the most intimate party at table. He drank to the health of Frieda and Irene, and to you dear people at home! He is a truly great, wonderful man.

Sincerely,
Your Adolf

FROM WILHELM SCHMITZ-SCHOLL

Düsseldorf
June 26, 1917

Dear Frieda!

We were tremendously happy to have Adolf here for a visit. It was very pleasant. He played a new Reger piece for us that we found glorious, and he played it wonderfully. One afternoon Adolf and I took a Rhine tour from here to Ürdingen. On that occasion we were alone, and we had a very interesting discussion, also much reminiscing about old times. Just now I have asked my secretary to find all of the correspondence with him and Dr. Druxes, it is very interesting in many respects, and you will surely find much to amuse you in it.

Your telegram with the momentous news reached us promptly. Adolf had been extremely agitated all day, and you should have seen how childishly delighted he was that everything had gone well. It was a great load off his mind. When the telegram came, he happened to be alone with my wife. He handed it to her without saying a word, and then stepped out for a time, possibly because he was so deeply moved by the telegram's contents. But when I got home, I found him completely beside himself with joy, he could

only keep jumping about the room. Anyway, I want to extend to you, also from my wife, sincerest congratulations on the joyous miracle you have experienced. I know that Adolf was always very fond of children in his youth, and the little one is bound to bring real joy to your marriage. We also discussed the possibility of his coming to see us with the family sometime, as soon as time and circumstances permit. My wife thinks we could very nicely set up a little bed in the large guest room, and everything would be taken care of, and for once we too could hear an infant crying in our own house.

Adolf left for Berlin on schedule, but since then we haven't heard a word from him. Doubtless he has had so much to do that he did not have a chance to write. We are very curious about how the evening at the Reichs-Chancellor's turned out. All of the doors are now open for Adolf's future, it seems. I only hope he continues to stay healthy, that is the first prerequisite. He was feeling marvelous while he was here, had a splendid appetite; though he did not sleep so well, to be sure. But that was only the excitement over the coming events, as he explained, he could not keep from thinking about them.

Once again, I wish you and the little one all the best, and remain with very best regards, also from my wife,

Your Schmitz-Scholl

FROM THEOBALD VON BETHMANN-HOLLWEG

Postcard

June 28 [1917]

Many thanks for the charming picture of the two of you and Irene. Greetings and best wishes to wife and daughter! All are doing fine here, and looking forward to your return in the fall.

See you then!

Yours always,

Bethmann-Hollweg

TO HUGO AND FRIEDA GRÜTERS

Vienna, Löw Sanatorium

June 29, 1917

Dear Parents,

Frieda and our little daughter are doing well. I have been back in Vienna since day before yesterday, and spending the daytime with my dear wife and daughter. Tomorrow morning Frieda gets to come home with the baby, and then the whole family will be together day and night. Frieda was up for somewhat longer today for the first time. Yesterday she was happy to go back to bed after half an hour. Just so that we would not be too exultant in our happiness, our Marie has announced that she absolutely has to return

home, her parents have asked her to, she is urgently needed there on account of illness, etc. Frieda is now terribly worried, for just now, of all times, she really needs good, reliable help. Also because the grocery shopping can only be done by someone familiar with the whole situation. Frieda has to keep very still, naturally, the doctor spelled out all of that in my presence, and cannot and must not do anything for the house. We have already mobilized all of our Viennese friends, who are on the lookout for a helper — I hope one turns up. Mother would definitely not be the person to do it, much as she might think of doing so. But this way we may not see each other in Vienna, but rather either in Switzerland, where we are thinking of going under these circumstances — as soon as Frieda's condition allows it — or in Bonn in September. In no case will we be able to go to Mauer now, for we cannot show up at the von Brückes' with an unfamiliar new girl. All of this is tough luck. But I am happy that Frieda survived everything in good shape — the poor child suffered a lot, her labor lasted 33 hours, with a 3-hour interruption followed by continuous, violent pains. She still looks pale, but except for the annoying affair with our Marie is very cheerful and happy. The baby is getting cuter every day, has really beautiful eyes, a proper musician's mouth (like Reger's), a good, intelligent forehead, and a broad nose — which runs however. As you see, I am perfectly objective, despite all my love for my daughter and though filled with paternal pride. As far as I can tell, she cries a normal amount. Seems to be hungry most of the time, though she tends to get too much rather than too little. Lost 2 oz. in the first week, to be sure. Not supposed to be much. She makes a very pronounced impression, stretches her neck and head like an old man. You would find her delightful. You will soon get photographs. I have to close for today, stay well, dear Grandparents. Frieda sends her very best, as do I,

Your devoted Adolf

TO VOLKMAR ANDREAE

Arosa
July 20, 1917

Dear Herr Doktor,

I have been here in Arosa with wife and daughter (4 weeks old!) since Monday. Today I tried to reach you by phone in Zurich, and was given your address. Why aren't you convalescing in Arosa?? Pity. — I have a great favor to ask. While still in Vienna, I received an offer from Hüni, Zurich, regarding which I would like to ask you for the most "detailed" advice you can give me. Hüni is offering me 100 concerts in Switzerland over 10 years for a minimum fee of 600 Fr. in addition to 50% of the net. Accordingly, I could count on a definite annual income of 6,000 Fr. (aside from a possible share of the profits)

¹ Their friends Dr. von Brücke and his wife Milli, who became Irene's godmother.

for Switzerland. This would be very nice for me, as I am seriously considering settling in Switzerland (probably Arosa) with my family (at least for the duration of the war). I would keep my Vienna apartment even so. But this is all beside the point. Furthermore, it would make me very happy if in addition to the orchestra concerts with you, Brun¹, and Suter², and in the cities St. Gallen, Winterthur, Neuchatel, I also had concert bookings in other Swiss towns — doubtless this would come even without an agent, but I always find that it is very helpful if everything is in the control of one person, and with Hüni I would have some security, which would be especially nice for me just now. But you see I don't want to make any definite arrangements with Hüni without hearing your thoughts on the matter, knowing above all whether it could have any influence at all on my engagements with the Tonhalle Society or the Basel and Bern Music Associations if I let Hüni serve as my exclusive representative for Switzerland. (Needless to say I have no intention of doing it for so long at the same terms — was thinking of at most 5 years.) The concerts with you, Brun, and Suter are the most important ones for me, inasmuch as they are a pure joy for me (the kettledrums in the Beethoven concerto are really tuned to D and A and not D-sharp/A-flat or D-flat/A-sharp, as is so often the case, for example!). Under no circumstances would I want these to be threatened by possible bookings of Hüni's own in the same cities. Would concerts of Hüni's "own" even be possible in Zurich, Bern, and Basel? If so, doubtless most likely after I had already played in the Tonhalle etc.!? If you could provide me with a detailed reply to all of these questions, my dear Herr Andreae, and as soon as possible, I would be sincerely grateful. Please don't be angry with me for troubling you with this during your summer holiday. The whole business is pressing to me inasmuch as I could already have a concert or two in Switzerland through Hüni, possibly as early as August and September, which would be very welcome, given my shortage of Swiss currency. — So many, many thanks in advance. You could also be sure of reaching me every morning by telephone at the Seehof here in Arosa. Perhaps that would be less trouble for you. — Would you be interested in seeing an overture for large orchestra of mine? It will be finished in a few days, and I would love to know what you think of it. I have no idea, to be sure, how your digestion (see the Ratcliff dedication in my piano score!) will react to it.

Best regards to you and your family,

Sincerely,

Your A. Busch

¹Fritz Brun, composer and permanent conductor in Bern. He is not to be confused with the concertmaster of the same orchestra, Alphonse Brun. The two were not even related; Fritz pronounced his name in the German fashion, Alphonse in the French.

²Hermann Suter, conductor and composer in Basel.

TO PAUL AND IRENE HELLMANN

Arosa
July 30, 1917

Dear Herr and Frau Doktor,

I'm sure you are angry that you haven't heard anything from us yet. I don't want to come to you with apologies, however, but rather bring you up to date on how we're doing. The baby survived the trip and the sudden change in temperature perfectly well, thank heaven. She is now making good progress in the getting fatter department! Since yesterday she really sees and hears, she already looks at you with understanding, and notices when you are talking to her. Irene is enormously pleased, of course, that you, Frau Doktor, are willing to be her godmother. And we share her delight. Naturally the child is now first in everything — even in the morning Irenchen is the first to wake! Now that you have had a report on Irenchen's well-being, I might add that my wife and I are also doing very well. We are recovering day by day. We're having incredible weather, though we can't go on any extended hikes on account of the baby, since she is always hungry right on the dot. The first few days I kept working hard at composing, and am now beginning to practice. My wife is practicing too — when the baby leaves her time for it — piano, and in time she wants to start singing again too. There is much ado here. Elly Ney is up here as well — from Zurich. And next week we are giving a couple of "musicales." Alphonse Brun is arriving on Thursday with a musical sister of his¹, and my painter friend Pellegrini² is also expected soon. Then we'll really be kept busy. We rode with Prof. Rosé³ from Innsbruck to Sargans. He was perfectly charming. And how are you both? Hoping to hear from you soon, with very best regards,

Sincerely,

Adolf Busch

Wife and daughter send greetings.

FROM FRITZ BUSCH

August 29, 1917

My dear Adolf:

Your score arrived today. I will study it thoroughly, and then send it on to Panzner, who is bound to be delighted with the dedication. Unfortunately, I will not be able to perform the piece next winter in Aachen, unless the general situation improves, since only 5 orchestra concerts are planned, for each of which, on account of the countless substitute players, I have only a

¹ The pianist Blanche Brun.

² The painter Alfred H. Pellegrini, from Basel.

³ The Viennese violinist Arnold Rosé.

single rehearsal at my disposal. If I do the Fantastique, I will have to devote every minute to that work alone. I don't have to tell you how sad that makes me, but postponing it doesn't mean that we won't get to it sometime. Did you talk to Brun? Please get him to write me at length right away about his situation in Bern and his conditions for Aachen; if that doesn't work out, I would be interested in Thomann in Wiesbaden. What do you think of him? Please write me whether you and Grümmer agree to the trio concerts in Aachen at your own risk, again I strongly urge you to accept. It is a pity that the concerts have to take place on three successive days, since Sunday the 30th is out of the question. Don't you have a single date free for Aachen in the time between the 1st and 6th of October? — In Mannheim, as Knoblauch wrote me today, we are definitely supposed to play sonatas in the fall of 1918, for a fee of 1,200 marks. As you see, business is flourishing! Irene appears in the picture to be extraordinarily robust, as Grete confirms, I hope you are all doing well! At the moment Grete is here with Hans Peter: we are delighted to be together. Please give our greetings to Lersch as well. Grete and I have known his poems for a long time now, and find them first-rate.

Greetings from house to house,

Sincerely,

Your Fritz

TO HUGO GRÜTERS

Arosa

September 2, 1917

Dear Father,

I was reminded by Mother's nice letter last night that I had forgotten to answer you about the program suggestions. Don't scold me too severely! Anyway: I don't know the Pfitzner trio, if you would like to play something like that sometime, then by all means. I would prefer the Reger E minor, and we have already done that together and we all know it. In addition Beethoven, perhaps, the wonderful E-flat major (the Great), and having started with that doing a Mozart in the middle, and closing with the Reger. Or letting Reger begin and then Mozart (of your choosing) and Beethoven E-flat major at the end. Or Schubert E-flat major or B-flat major and the Kakadu Var. and Reger. We are doing fine. I have concerts in Switzerland beginning Sept. 10. More soon.

Best to all, also from Friedchen and Irenchen,

Sincerely,

Your Adolf

FROM FRITZ BUSCH

September 10, 1917

My dear Adolf!

I wrote to Brun today, and told him the best I could do for him at the moment. I would be delighted if we could reach an agreement on some such terms. — I have requested that the sonata concert in Düsseldorf be scheduled for the 8th of October. I still haven't heard back from them, but I definitely hope that the concert can take place on that date. — I am starting today with the preparations for the trio concerts in Aachen. I hope they bring the financial results we desire. No further concerts for us have materialized, since everyone is worried about the coal shortage. At the moment I have a lot of work to do, for I am constantly having to give military, political, and economic talks as part of the propaganda for the new war bonds. It is unfamiliar territory for me, but one can do almost anything if ordered to do it! For that reason, I have not had a chance to have a good look at the overture, but hope to make up for that by studying it all the more closely during the next week, after we have moved into a new and very lovely apartment. Is it soon enough if the manuscript goes off to Panzner around Sept. 25?

Write sometime, and tell me what you are up to and how Irene is progressing. Grete is especially curious about the latter.

All the best,

Sincerely,
Your Fritz

FROM FRITZ BUSCH

September 19, 1917

My dear Adolf!

I asked Franke in Aachen to get in touch with you by phone the end of the week, so as to fix, if possible, three nights for our Beethoven concerts in Aachen that don't fall on successive dates. I believe that you and Grümmer are free from Sept. 30 through Oct. 5. It is possible that we could begin as early as Sunday, the 30th of September, with a matinée.

I still haven't had any answer from Düsseldorf regarding the 8th of October, despite my repeated queries. I am hoping to be able to come to your concert in Essen on the 7th of October with Grete. Please write me right back, and tell me whether Frieda will be coming with you to Aachen. It would be nicest if you also brought Irene along, so that we could finally get to see her! As for the quartet concert in Aachen in January, it would be best if we could discuss it face to face. The overture score is being sent off to Panzner today. I had a good look at it, and once again I find the work very beautiful and much more mature than the symphony. I'll talk to you about a few minor details when I see you.

With best wishes, also to the elder Grüterses,
Sincerely,
Your Fritz

Just received a telegram with the mail asking whether we were counting on the 8th or 15th of Oct. Replied that only the 8th is possible.

Gesellschaft der Musikfreunde am Rhein
und in Westfalen. E. V.

IBACH-SAAL

Drei außerordentliche
Kammermusik-Abende

1. Abend: Montag, den 8. Oktober, abends 7½ Uhr:

SONATEN-ABEND

ADOLF BUSCH, Wien, Violine
FRITZ BUSCH, Aachen, Klavier

Sonaten von Beethoven, op. 90, G-dur, Reger, op. 84, Fis-moll.
Brahms, op. 103, D-moll.

2. Abend: Mittwoch, den 30. Januar:

KLINGLER-Quartett, Berlin

3. Abend: Dienstag, den 12. März:

WENDLING-Quartett, Stuttgart

Konzertflügel IBACH

Preise für Mitglieder gegen Vorzeigung der Mitgliedskarte

Dauerkarte für 3 Abende 10.00 Mk. Einzelkarte 4.70 Mk.

Preise für Nichtmitglieder

Dauerkarte für 3 Abende 13.80 Mk. - Einzelkarte 5.70 Mk.

In den Preisen ist Steuer und Kleiderabgabegebühr einbegriffen.

Karten bei BAYRHOFFER NACHF. F. JÄGER, Hofmusikalienhandlung, Tonhallenstraße 4
7 und 9-7 Uhr

FROM THEOBALD VON BETHMANN-HOLLWEG

Hohenfinow
November 2, 1917

Dear Herr Busch!

What a delight to get your telegram! I thank you sincerely for it. The door to my house is always wide open to you and your brother. On the 6th there would be two possibilities for getting here. Either 1) 12:45 from the Stettin station to Niederfinow, where you arrive at 2:22 and are met by my car, which brings you to Hohenfinow in 10 minutes; or 2) 5:33 from the Stettin station, arrival Niederfinow at 7 precisely.

Of course either way I beg you to stay the night, and also the 7th or beyond, as long as you enjoy being here. So choose whichever of these alternatives you wish, and let me know the time of your arrival by telegram. (Telegraph and post office: Hohenfinow.) I live quite simply and rustically here. So please no tails. And so to our happy reunion! I live in the most joyous anticipation of seeing you and hearing your music, and am deeply grateful in advance.

Yours always,
Bethmann-Hollweg

FROM FRITZ BUSCH

Gera-Reuss
November 25, 1917

My dear Adolf,

The concert (3 Beethoven sonatas) had to be scheduled for next Thursday, the 29th. The Prince¹ has decided to serve as patron, is very interested, and will be in attendance. We can take a train at 6 o'clock on Friday morning via Leipzig for Berlin, where if I am not mistaken we arrive at 12:36. From Bremen you can either take the 11:00 after the concert by way of Cassel (possibly changing in Hannover, then again in Weimar, where there is a short wait), and arrive here as early as half past 3 on Wednesday afternoon, which would be the nicest. Or if you prefer to avoid the overnight journey, you could leave Bremen on Wednesday at 7:40 in the morning and come via Magdeburg-Leipzig, where there is an immediate connection to Gera that would put you here at 6:37 in the evening. Please wire me how you are coming. — I would like it if we could take Grete, who is in M.-hausen at the moment, along to Hohenfinow with us, and afterward we could then hear your concert in Berlin, all of which would delight her no end. It is a pity that Frieda can't be there too! Would you be so kind as to ask B.-H. whether he would mind if Grete came too? Without wishing to seem tactless, since I am

¹ Prince Heinrich XXVII von Gera-Reuss.

certain that it will be all right I will go ahead and ask Grete today to either meet us here or go straight through to Berlin.

Look forward to seeing you,

Your F.

I'll meet you here at the station with a car.



Fritz and Adolf circa 1917

FROM FRITZ BUSCH

December 28, 1917

Dear Adolf,

Your cancellation of the 12th of Jan. in Bamberg gave me a considerable scare. I had just proposed that date to the Musikverein, and they had then confirmed it by telegram and by letter, when your own telegram arrived. Now we will have to see how we can get out of this pickle. I assume that there were important reasons forcing you to cancel, which you can now let me know about so that I can proceed to share them with the poor folks in Bamberg, for whom I am extremely sorry. Otherwise they will think that we didn't want to do it. If you should have another date free for them this winter, it would be nice if the two of us could still get there after all. I hope the people in Düsseldorf have better luck with the 3rd of February.

For the program I would suggest to you the Suite in the Olden Style, a Bach sonata with piano, and the Kreutzer Sonata. In the confusion of Christmas I didn't get around to sending your serenade to you in Arosa. I hope you didn't miss it too much, and that possibly you even wrote a new one with a somewhat less facile theme (as it now begins to dawn on me). The serenade and a small Christmas parcel with letter from Frau Reger are now going off to Bonn tomorrow.

Did you write to the Prince and the Superintendent? The battalion discovered a deficit of 80 marks while settling up after our concert, and asked me to inquire whether that sum had perhaps been sent to you a second time. I denied it vigorously, but am asking so as to help them straighten it out. What addresses do I use for you in the near future?

Wishing you, Frieda, and Irene a happy new year, I send my very best regards,

Sincerely,
Your Fritz

FROM FRITZ BUSCH

January 9, 1918

Dear Adolf,

I am enclosing a letter from Prof. Schmidtkonz, Bamberg, which I would like to have back, and a carbon of my reply, which you may keep. I leave it to you to now deal with Bamberg yourself, which I think is only fair.

I'm afraid I have to tell you that I find your handling of this affair extremely unedifying, and that in future, at least, I have no desire to subject myself to such unpleasantnesses whenever you upset our mutual plans for reasons of your own comfort. I would therefore like to request that henceforth you take charge of the arrangements whenever we give concerts together, and in so doing I feel I can assure you that you will not be subjected to unpleasant

surprises of this sort from my side. I also enclose a carbon of the first communication with Frau Boveri, which Herr Schmidt-konz mentions in his letter, with the request that you return it to me. You can see from it that I have done everything I could to excuse you, under the assumption, to be sure, that passport difficulties or other valid reasons had kept you from going, not mere convenience, which is humanly understandable, of course, but was in this case all the more improper in that you subjected me not only to a financial loss — a fact of considerable importance to me still — but also to an extremely unpleasant situation.

On the evening of 16 January I am playing chamber music in the Gewandhaus in Leipzig, among other things Reger's piano quartet, and I read that you are playing there in the public dress rehearsal on the morning of the 17th. If you should happen to be there already on the evening of the 16th of Jan. (at which time I trust you will say your "pater peccavi"!), then perhaps we'll see each other at the concert. (Starts at 7 o'clock; I will be staying at Kammersänger Arlberg's, Ferdinand Rohde-Strasse 24.)

With best regards,

Your Fritz

TO DR. WOLFGANG ROEMISCH

Bonn

January 28, 1918

Dear Uncle Wolfgang!

We have been here at my in-laws' in Bonn for a week. I got sick — had a terrible cough — and therefore had to cancel 3 concerts in Vienna. Frieda, who had been in bed with the same complaint roughly 2 weeks ago (in Vienna), had probably given it to me. Now I am fine again (Frieda too), and the compulsory rest did us a lot of good, especially since this way we could be with Irenchen a little. During the next few days we are off to Düsseldorf, then Cologne (Reger's violin concerto), Erfurt, Königsberg, Elbing, Wiesbaden, Baden-B. — then comes Switzerland, where we get to see you again.

We have to discuss the program for Arosa. I hope Aunt Käthchen has decided to take part after all. In that case I would suggest 1) a Beethoven sonata (of your choosing) with Aunt Käthchen, 2) solo sonata or partita of Bach (whichever one you'd like, you can get the names of the individual movements from Brun or possibly from Amrein [?], or leave them off the program altogether, which would not be so good however), 3) Sonata for Violin and Piano in D minor (op. 103b, No. 1) by Max Reger, with Frieda, who is already practicing hard!, 4) a. Adagio (from the 9th concerto) by Spohr; b. Variations (on a theme of Tartini) by Corelli-Kreisler. The 4th piece could also be left off if you think it best. — Without Aunt Käthchen we are (I am) lost, as I have no "pieces" with piano!! I would then have to either put the

Reger sonata at the beginning and in 3rd place the Schumann Fantasy with piano (which I don't like to do), or fit in the Mozart E-flat major sonata (the two-movement one) with Frieda. That would make too much for Frieda to practice, and it is doubtful whether she will have the time. So: dear Aunt Käthchen!!!! By the way, you do know about the announcement, don't you?: Benefit Concert for German Internees and Swiss Soldiers. Please send me a wire here in Bonn, telling me whether Aunt Käthchen will be taking part, otherwise for simplicity's sake I am for the Mozart E-flat major at the beginning. —

Dear Uncle Wolfgang, I now come to you once again to ask a favor for a "poor musician." A Herr Tischer-Zeitz will be coming to Arosa soon, he is the first double bass player in the Gürzenich Orchestra in Cologne, and a teacher at the Conservatory. It has suddenly become apparent that he absolutely must go to Arosa for a considerable time. He has some money, to be sure, but he is very worried about the living expenses etc. in Arosa, as he cannot use too much of his savings. I therefore had the idea, since I have known him for a long time and he always used to be extremely nice to us Busches, of putting on a concert in Cologne to help with his finances, and hope that I will be able to pull it off with the assistance of Abendroth and T.-Z.'s colleagues in the Gürzenich Orchestra. Next summer it might also be possible to undertake something in Switzerland with the Trout Quintet — he is a truly outstanding contrabassist, absolutely the best contrabassist I know. We can make good use of him in Arosa, even in our music making at home. Now I would like to ask you, dear Uncle Wolfgang, if it is at all possible for you, to treat him for nothing. I know that I am most impertinent, bothering you like this once again, but I also know how fond you are of artists, musicians, actors, and other such riffraff (also of other people). Here it is truly a matter of a man whom you would enjoy even without his double bass, but when he does play sometime you will be "flabbergasted" and get the shock of your life. These sorts of musicians receive far too little public recognition, simply because they happen to play an instrument that is not particularly favored (quite rightly) as a solo medium, however there are few violinists or pianists, for example, who can do as much as Tischer-Zeitz does on his double bass. If he happened to play the violin, he would surely have fiddled himself into such a fortune by now that I would not have to ask you this. As a contrabassist (orchestra musician) he has very strenuous work and little money; his teaching post doesn't bring in much either for the same reason, namely because few young people study the double bass. I am writing at such length about him so that you won't think we are simply taking advantage of you once again! I would be sincerely grateful to you if you could grant this favor.

Meanwhile stay well — Irenchen is doing magnificently, by the way, she grows sweeter every day.

All the best to you and Aunt Käthchen and Max¹ from your grateful Busches.

I await a telegram saying whether Aunt K. is playing or not!
[Your Adolf]



*With the in-laws in Bonn, probably January 1918.
Hugo and Frieda Grütters, Adolf, Frieda, and Irene Busch.*

¹Max Gähwyler, Wolfgang Roemisch's colleague at the sanatorium.

Konzert-Direktion HUGO HELLER
Wien, I., Bauernmarkt 3.

Großer Musikvereinssaal
Dienstag den 19. März 1918, abends 7 Uhr

III. (letztes) Konzert

Adolf Busch

Am Klavier: OTTO SCHULHOF

VORTRAGSFOLGE:

1. HÄNDEL: Sonate A-dur
Adagio
Allegro
Largo — Allegro.
2. BACH: Solo-Sonate C-dur
Adagio
Fuga
Largo
Allegro assai.
3. TARTINI: Sonate G-moll (Teufelstriller-Sonate)
Larghetto affettuoso
Allegro
Grave — Allegro assai.

PAUSE

4. REGER: Chaconne.
5. SPOHR: Adagio.
PUGNANI-KREISLER: Präludium und Allegro.
BRAHMS: Drei ungarische Tänze.

Klavier: BÖSENDORFER

== Preis 30 Heller. ==

TO WOLFGANG AND KÄTHE ROEMISCH

*Telegram*Vienna
March 21, 1918Viennese friends gave me my violin yesterday
Busch

FROM FRITZ BUSCH

[Gera]
April 10, 1918

My dear Adolf,

I have been back in Gera since day before yesterday, after having 2 wonderful days with Grete in Heidelberg and environs. They examined me immediately, and until July at least I was found to be eligible only for home service, so that I can again settle in here for the time being. A good Blüthner piano is coming tomorrow, and then, since I will have few military duties, I can get down to work, so as to be in better form next winter. You have surely written to Bamberg? Please answer the enclosed letter from Haym right away. I already wrote Haym that you would do so from Bonn. In Mannheim an old friend of the Boettchers will likely look you up at the concert, and bring you greetings from us. She is Frau Präsident Kiefer, whom I ask you to be nice to for the above reason.

If you should get any inquiries about sonata or trio concerts with us, or plan such things yourself, please be so good as to let me know everything in plenty of time, for if the war continues indefinitely I will have military obligations, and have to be able to apportion my time very carefully.

I hope you were able to come to an agreement that you were happy with in Berlin, and had your accustomed success in the concert.

With best wishes, also from Grete, to you and Frieda, I am

Yours sincerely,
Fritz

FROM FRITZ BUSCH

Gera
May 24, 1918

Dear Adolf,

Wendling told me that recently in Stuttgart he arranged it with you that you would play the Bach double concerto with him in a concert of the Hofkapelle, and a shorter violin concerto alone. I am asking you today whether any of the following dates suit you: [apparently on a separate sheet of paper], and request that you tell me your fee. Since I would like to perform

the Reger Symphonic Prologue and the "Eroica" in the same concert, I would prefer the Mozart D-major concerto or the Schumann Fantasy. The 3rd Berlin concert, which is to take place in the Philharmonie, and for which I request your participation, can only be on the 10th of April. You are well aware of the difficulties involved in organizing concerts in Berlin, for which reason I would be very happy if that date suits you.

With best regards to you and Frieda,

Sincerely,

Your brother

TO OTTO GRÜTERS

Arosa

May 30, 1918

Dear, good Otto,

Sincere best wishes on your birthday. It takes an occasion like this for you to finally hear something from us again. Don't be angry. It is true, we don't spoil you. We had a lot of commotion before coming to Arosa. Here, of course, we are doing wonderfully. Friedchen had a bad cold for a few days, but is now recovered and is working hard: takes care of the baby, writes letters, and is diligently practicing the piano. I am also working hard on my fiddle (so as to be able to play Paganini for my pupils — that is one good thing about Berlin, at least!), and on my manuscript paper. You will probably become reconciled to Berlin yet. Whether or not I will feel comfortable in the position, no one can know, of course. That will not depend on the teaching, but rather on my colleagues etc. I certainly have enough freedom. Actually, as a teaching position, and for my teaching work, the Berlin Conservatory is ideal, my situation is especially good, I "created" it for myself that way from the beginning. I only have to give 8 lessons a week, 4 on Friday afternoon and 4 Saturday morning. This way, in addition to having every day except Friday and Saturday free (when most of the Berlin concerts are scheduled, by the way), I insisted on 2 months off during the season, though I do have to make up the lessons (32) of one of those months. Thanks to the central location of Berlin, I will be left with much more time, and now I won't have to accept every backwater concert that comes along. And ultimately it is only the big cities that have good orchestras and conductors (the latter wretched almost everywhere). As always, this letter is all about me. Aren't you going to wrap up this war soon? With your troops, you must be gaining on it all the time? You should get to the point that you make the infantry completely dispensable!! Here I am causing the moon to rise in orchestra songs, and it manages to do so to my utter satisfaction. The more dreadful your music is, the more beautiful ours is bound to be.

All the best to you, dear friend, brother, brother-in-law, etc.

Your Adolf

TO PAUL AND IRENE HELLMANN

Arosa
June 9, 1918

Dear Friends,

Now there is nothing we can do about it: we are going to be Berliners. And in fact that has been settled so long now that I should have written you two about it directly long ago, revealing myself — in such a communication — as exultant over Berlin and saddened about Vienna. Leaving Vienna will be very difficult for us, but “sadly” the Berlin appointment is such that I would have to accept, even if the Viennese offers, which did cause me to vacillate somewhat, had come through earlier and had been even better. It’s simply that there is only one place where I can be the successor — indirectly, at least — to Joachim as a violin teacher, and sadly it is not Vienna! Any permanent position would be good for me, and this permanent position in the pre-eminent music institute in Germany will surely be more pleasurable for me than being concertmaster. Furthermore, my work will not be altogether strenuous with 8 lessons a week on 2 days, Fridays and Saturdays, and in addition 2 months off. There won’t be so many concerts any more, as a matter of choice, and bigger fees instead. — I will be coming (with Frieda) to Vienna for the first time in December. Perhaps you can visit us before then in Berlin, Lichterfelde Ost, Berliner Strasse 172, a lovely villa with a wonderful garden and lots of room for friends.

Best regards, also from Frieda,

Yours sincerely,

A. Busch

Please give our best to Herr Prof. Redlich¹.

FROM FRITZ BUSCH

October 8, 1918

Dear Adolf!

I hope you arrived safely. Since there was no good connection in Warburg, I ended up walking about 20 km, which took me a little over 4 hours, but even so meant that I was with Grete 2 hours before the train would have got me there. I wrote to Steinweg today about a piano for you, either a grand or an upright, and hope to have success either with them or with some other firm. Since my hand has recovered, I am today sending our program to Lanz, and am hoping to be able to play well on the 18th. So please leave that date as it is, especially since another will be hard to find.

Best regards, also to Frieda,

Your Fritz

¹ Probably the Viennese musicologist and conductor Hans Ferdinand Redlich.

TO KARL AND LEONIE GOMBRICH

Berlin-Lichterfelde
November 14, 1918

Dear Friends,

Many thanks for Leonie's letter. It is a shame that with all the changes in the world and in spite of our telegrams back and forth, what we wanted, namely to have the two of you near us and in fact as close as could be, was not to be! But if things are calm again in Vienna, and especially if you don't have to worry about food (and now one hopes that things will get better everywhere), it is probably wiser that you stay in Vienna for the time being. But we would still like to see to it that sooner or later we get to live together in the same city again. Things are better than ever for us here. The house is charming. Completely undisturbed, I can work like never before. Frieda has continued to have a lot to do in the house as well, but tomorrow — finally — the second girl arrives.

We have already had concerts together, which went quite well. From our last trip to Munich, Nuremberg, etc., we arrived in Lichterfelde on foot, for the night that we left Nuremberg the whole business started. As a result, the train only came as far as the last express station before Berlin (Buchenwalde), we bought ourselves a hand cart for the luggage and started out to hike it, until in time a truck picked us up for part of the way (thank heaven the greater part). Everything stayed perfectly peaceful here. In Berlin there were a few confrontations, which turned out to be bloody, unfortunately, yet all in all these enormous changes took place with relative calm. Everything is working smoothly again, and one can say that what took place here was a textbook example of a revolution (as one might have expected from the Germans, after all). Only the concert situation doesn't look good, as there are no trains running — the past few days only passenger trains, and beginning today or tomorrow none at all. I had to cancel concerts, mainly my Swedish ones. Hard on the pocketbook. — So in my imposed vacation I am busily composing and also practicing some. —

Irenchen has been walking since yesterday, but falls down after every 5th or 6th step (without ever hurting herself). Only she has a terrible runny nose and a cough. Fraulein Tornau (your friend) was here today and examined her, said she was otherwise fit as a fiddle. It pleases me greatly that Dea is still working so hard. If she continues to practice so well, she can come to me at the Conservatory, if you wanted to let her go (and that would be very smart), as early as next spring. But she will really have to apply herself. She should write me what she is playing sometime. — Heller asked me today to write him a letter regarding the program for Vienna-Budapest. Do you really think anything will come of those concerts? It would indeed be marvelous if we got a chance to see you. — So greetings to all our Viennese friends. In time they will all have it in writing that we have not forgotten Vienna. To you I wish

I could write every day, but the time is so taken up with other things. Stay well, you dear, dear people.

All best from
Your Adolf

FROM THEOBALD VON BETHMANN-HOLLWEG

Hohenfinow
December 8, 1918

My dear Adolf Busch!

But I leave off the Herr Professor. You know how I respect you. And so, dear friend, let me thank you for your kind words of the 6th, which, when they arrived this morning, put me in a virtual holiday mood. Just as though one's soul had one small, hidden crevice left to harbor joy in. Yes, if only you could come! But the rail connections are such that I do not even dare to suggest it. As soon as they improve, I will ask again. For my thoughts won't consolidate enough for writing. Confused questions stare at one from every corner, and one scarcely has the courage to confess the answers to oneself. That is how dreadful they are. — But back to you. I am happy that things are going well for you, meanwhile, that you find calm and strength in your work. And Mozart, no less! Will you have your variations published? Then you'll have to send them to me. I was pleased for the sake of your health that you cannot go on so many concert tours. However I recognize that there is another side to the coin. Promise me, won't you, that you won't hesitate to tell me if things get difficult. I take you at your word. — The newspaper gossip about some vindictory piece that I was writing is meanwhile newspaper gossip. At the moment nothing would make an impression on our enemies, in their frenzy of triumph and revenge, while an undignified mania for self-flagellation holds sway in broad circles here at home, one that is incapable of any more tranquil judgment for the moment. I am enclosing, with the request that you return it to me, a complete copy of my recent interview, of which you doubtless read only excerpts. Though very concise, and only by way of suggestion, I still believe it indicates the major outlines. At the proper moment this framework will have to be filled in, and I am certain that even in the country of the enemy, namely in America, they will one day come to recognize that it is utterly nonsense to burden us with the responsibility for the war, when in fact it was a combination of imperialism, which prevails in every country, after all, and international anarchy that fanned the fire that has been smoldering for a generation into flames. At the conclusion of peace, our enemies will be orgiastic. Wilson's ideas will not prevail, even if he wanted them to, which I am not sure that he does. So one cannot imagine what the near future holds in store for us. But it will pass, and you are young enough to still experience the change. I would just as soon close my eyes. Grief and anguish weigh so heavily upon me. —

Here it is still peaceful, the revolution, meanwhile, is hardly noticeable. Whenever I see the events in Berlin, I am resigned to worse. Naturally quite alone. I have good news from my children. There is almost no music in the house. Now and again a little Reger. But calm and reflection are impossible. — My sister-in-law sends her best.

Heaven preserve you. All of my most devoted good wishes are with you. May we see each other again!

Yours,

Bethmann-Hollweg

FROM FRITZ BUSCH

Stuttgart¹

December 14, 1918

Dear Adolf,

Many thanks for your nice letter. I did not go to Berlin simply on the advice of my local attorney, who explained to me that it was a case of an act of God, and that I was by no means obligated to any sort of payments. Nevertheless, I have already informed this attorney that I am prepared, even in the event of a ruling in my favor, to compensate the orchestra. To be sure, I would not be able to accept that the Philharmonic, contrary to the terms of the contract, which requires 1,000 marks from me if I cancel a concert, wished to charge me roughly 500 marks more for a rehearsal that did not take place. Also you are further aware that the Philharmonic is not an organization in need of support, inasmuch as the orchestra is in the best of shape financially, at least far better off than I am. What I would gladly have done for any other orchestra out of social sympathy, I did for this one out of shrewdness. Since Jujū² is now here with us, having been driven out of Belgium, and I trust his legal insight much more than I do my local attorney, I have said (since he felt it very doubtful that a lawsuit would end up in my favor) that I am willing to pay Wolff all of their expenses and also the contractual sum to the orchestra. A letter I received from Wolff today informs me that everyone in Berlin is quite satisfied with that. For myself, I am now out 2,000 marks, without getting anything for it, which I truly regret in these miserable times. I will definitely get to the next concert, even if I have to go on foot. I would like to ask you to start doing everything you can to publicize it, especially to apprise Prof. Krebs³ of it, whom you surely know (and who knows me too, by the way). The first concert grossed over 1,000 marks, which I feel to be a decent showing under the present circumstances.

Heini was here for a few days and looked quite well, we enjoyed his visit

¹ Fritz had meanwhile been appointed Royal Württemberg Hofkapellmeister in Stuttgart.

² Fritz's brother-in-law, the attorney Dr. Georg Boettcher.

³ Carl Krebs, musicologist and critic in Berlin.

a lot. I hope he arrives safely at your place. Sadly I will spend Christmas here alone, as I have to conduct "Die Meistersinger," and Grete has to leave one of these days for Mengershausen. Everything is in turmoil there on account of the billeting of soldiers and the presence of the Wilden children from Aachen, especially since Mother Boettcher has no household help. As soon as they have found someone trustworthy to look after the house, Grete's parents are bringing the children here, where we are going to move into a large, beautifully furnished apartment for the time being, since our furniture is in storage in Aachen.

Today I had the first rehearsal for "Figaro," which they do an especially nice job of here. I wish you could hear the performance.

So best regards, which Heini will also be conveying, from
Your Fritz

TO HUGO GRÜTERS

[Berlin-Lichterfelde]

January 2, 1919

Dear Father!

For the new year, my main wish for you and Mother is that you soon have your dear Fritz back, along with your other boys. — I have continued to have a lot to do, most recently, after finishing a new composition, variations on a Mozart theme for small orchestra (only 2 horns!!), proofreading earlier things that are being published, and editing the Bach sonatas. That's why I haven't written in so long. Don't scold too harshly! As yet it is difficult for me to say anything definite about the chamber-music concerts. The quartet is out of the question. It is once again definitely off. — Long story. — We could, if you'd like, do the scheduled evenings as sonata concerts or possibly trio concerts with Grümmer. The dates would still have to be the ones we agreed on. Write me sometime and tell me what you think. — We have to leave in the next few days on a concert whirl to Holland. Perhaps we will suddenly breeze in on you (uninvited as always!).

Best regards to you and Mother, Hugo, etc.

Your Adolf

Rushed as usual. Frieda has been waiting a long time already for me to come to bed.

TO PAUL HELLMANN

Berlin-Lichterfelde

January 20, 1919

Dear friend Hellmann!

Once again nothing has come of my trip to Vienna. I had hoped to finally see you again and all of our other Viennese friends. Since I now don't know

how long that will still have to wait, you should at least have some written news of us, and I hope that you will also write me again soon! — In November I stayed at home almost the whole time, since I could not go to Sweden and it was also impossible to get to concerts in the provinces, or only with the greatest difficulty. It was not much better in December, though I did have a few concerts in the vicinity of Berlin (Breslau, Posen, for example). I worked hard in my “free” time, practicing and composing and dutifully giving all of my lessons, so that my entire vacation is still coming to me. There was a certain amount of confusion at the Conservatory as well, at first (during the revolution), and there were a few quite old professors with very long beards who did not approve of my being clean-shaven (I’ll tell you about it sometime), but that didn’t bother me. It was especially comical that at the same time, the students had the idea of “dismissing” the old gentlemen — which didn’t happen, thank heaven. — Day before yesterday my wife and I got back from an extended trip to Holland and the occupied zone. In Holland I played with Mengelberg and the Concertgebouw Orchestra. That is always the highlight of my life as a soloist. I had 3 concerts in Amsterdam, one in The Hague, and one in Arnhem. Mengelberg wanted to keep me there longer, but I would rather go back sometime later. We would not have been comfortable staying, for we were worried about Irenchen on account of the disturbances in Berlin. Now it is quite peaceful, even yesterday during the elections. Irenchen grows more “adorable” every day, she is very bright and clearly musical. It is too bad that her godmother can’t simply pop in for a look and confirm my opinion. Now it is your turn to write and tell us how you are all doing.

Best regards to you, dear friend, your dear wife and the children. Also greetings to Prof. Redlich from both my wife and me.

Sincerely yours,
Adolf Busch

TO HUGO HELLER

Davos
February 23, 1919

Dear friend Heller,

Much as I wanted to, it was simply impossible for me to come to Vienna. There was no way I could get there in time, and a further postponement until a few days later is impossible, as I can’t postpone Breslau and other cities in Silesia (directly following Breslau); since I continue to have a lot of concerts up until the 12th of April, I wouldn’t be able to find other dates for the Silesian concerts. Aside from the fact that in Breslau it is one of the Orchestra Society’s subscription concerts, which cannot be postponed, and that these concerts pay me a lot more money than the Vienna ones. I would have been busy here up until the 27th of Feb. I would have to go by way of Berlin, so as

to get the German permit for the trip to Austria: they wouldn't give it to me in Munich. But from here I need 3 days to get to Berlin, for the trip by way of Munich to Vienna another 4 — all of that, as you can see for yourself — sad as it is — is quite impossible. Seven days of traveling for 3 or 4 concerts! Moreover it happens that I arrived here in Switzerland too late (on account of train delays etc.), and lost my best concert (despite the use of two cars, of which the first one had 7 flat tires and the drivers of the second kept getting lost), and now have the opportunity of making up that concert on March 1. That will net me 1,200 Fr. (1,200 Fr. = 2,000,000 kronen!!). For all of these reasons it is impossible for me to come to Vienna, sorry as I am and much as Frieda and I would have liked to see all our Viennese friends, especially Gombrichs and you. We will have to wait for better times. Don't be upset with me, and write and let me know what kind of outlays you had in connection with the concerts, for it doesn't make sense to let them ride until next winter. "Nothing to be done for it," as Karl Gombrich would say.

Best regards to you, your wife and children, and also Gombrichs, to whom I will write as soon as possible.

Sincerely yours,
Adolf Busch

(Frieda is in Arosa)



*Adolf Busch in Vienna.
Silhouette by Hans Schliessmann.*

FROM FRITZ BUSCH

Stuttgart
March 7, 1919

Dear Adolf,

It has been a long time since I heard from you. It is now high time to think about our concerts here. For we have a sonata evening coming up on March 19. Program:

Beethoven G-major, op. 96

Bach F-minor

Brahms D-minor

I hope this meets with your approval. There is an open dress rehearsal on the morning of the 20th, symphony concert that evening. You are to play the Bach D-minor, 1st violin, and alone the Mozart D-major. Bring along the music for both concertos, and also the harpsichord part. When will you be arriving, and is Frieda coming too? Will you be staying with Abels¹, who would like to have you? We now have a comfortably furnished, six-room apartment with a guest room and a single bed. If you should be coming alone, I would strongly urge you to stay with us. We have a lot to talk about, and I have so much to do that we will barely see each other if you don't.

Of late the intrigues against me and my job, by no means uncommon occurrences in theater work, have taken such drastic forms that a decision will have to be made within the next week. It will then be clear whether I stay here or go back to Aachen. It has to do mainly with the artistic demands I made, and which should give me a position of power in the theater such as I have never had before, but without which one cannot function in the theater business. Conditions had become untenable after the revolution, thanks to committees that continually want to have their say; now it can be decided what is wanted. Yesterday it nearly came to a sympathy strike for me on the part of the orchestra, which I still managed to prevent — I am almost tempted to say unfortunately — but there are bound to be some major battles this next week.

For that reason I hope you will forgive my asking if it would be possible for you, should it prove necessary, to come here a week later, so that the sonata concert could take place on the 26th, the symphony concert on the 27th of March? That probably won't work, but I would at least like to know. In that case, you see, I could finally conduct one of the Museum concerts in Frankfurt, after having to decline their requests 2 or 3 times already for lack of time. But especially under the present conditions, it is very important for me to conduct in Frankfurt. Should the concert take place on the 20th, however, it would be very nice if you or the both of you could stay over through the 21st, and were to hear Mozart's "Don Giovanni" under my

¹ Either the architect Adolf Abel or the cellist Fritz Abel.

direction, which I am presenting tonight for the first time in a new production.

For now best regards, also from Grete,
Sincerely yours,
Fritz

Donnerstag, den 20. März 1919.

VIII. Sinfonie-Konzert

des Opern-Orchesters

zum Besten seiner Pensionskasse.

Leitung: FRITZ BUSCH.

Violone: Professor ADOLF BUSCH, BERLIN.
Professor CARL WENDLING, STUTTGART.

VORTRAGS-FOLGE:

1. C. M. v. Weber: Ouverture z. Oper „Euryanthe“
2. Joh. Seb. Bach: **Konzert für 2 Violinen und Streichorchester in d-moll**
Vivace — Largo ma non tanto — Allegro
Solo-Violinen: Prof. Adolf Busch und Prof. Carl Wendling
3. W. A. Mozart: **Konzert für Violine und Orchester in d-dur**
Köchel-Verzeichnis No. 218
Allegro — Andante cantabile — Rondeau
Prof. Adolf Busch
4. L. van Beethoven: **Dritte Sinfonie (Eroica) in Es-dur**
Allegro con brio — Marcia funebre (Adagio assai)
Scherzo (Allegro vivace) Finale (Allegro molto)

TO FRITZ GRÜTERS

Bonn
April 18, 1919

Dear Fritz!

Before Hugo's fiancée arrives, and the usual Grütters hubbub begins, I want to take these few moments of calm to write you about the St. Matthew Passion. There were two performances this time, the first day was completely sold out (also the dress rehearsal), and Father decided on doing a repeat performance (with all of the same people except for the soprano soloist). Both performances were very lovely. Unfortunately Fräulein Philippi cancelled at the last moment (on account of laryngitis) and we had to make do with Frau Kuhl-Dahlmann from Cologne. She did a good enough job, but we truly missed Fräulein Philippi. Aside from a little shakiness on the part of the

soloists (the Evangelist and Christus had only learned their parts a few days before the concert, Father had to rehearse the whole thing in extreme haste, in fact), everything went very well. The chorales were excellent, went very well, and the sound was wonderful. The orchestra was also quite good, many musicians from Cologne, all worked very hard, and the atmosphere from beginning to end was what it always is in Father's most beautiful performances. The fact that the concerts were in the Beethoven Hall again for the first time, which was placed at our disposal by the English occupation forces (and was also cleaned!), also contributed a lot to it. Father had a good chorus, which consisted for the most part of new members, and there were only 4 weeks for rehearsals. Father's achievement in this regard was amazing, for the chorales were especially lovely. It is very difficult finding soloists just now, of course, you have to take them all from the occupation zone, and so you don't have much choice. Frau Bruhn (soprano) sang very beautifully (though slightly unrhythmically). The minor lapses that came about as a result of the insecurity of the soloists could only be noticed by us. Neither the audiences nor the critics were aware of them. And I only mention them to you so that you'll know precisely what sort of performances they were. Frieda sat at the harpsichord and did a flawless job, which was not easy in the case of the Evangelist (who always had to have his pitches given to him). — Some of the sections were extraordinarily beautiful, for example the "Ach Golgatha," that sounded wonderful. The arias with violin (we also did the second "Gebt mir meinen Jesu wieder") were also very lovely (aside from a false note on the part of the organist, who isn't very good). The whole three days, from beginning to end, Father was amazingly sprightly, seeing and hearing every detail. The enthusiasm within the chorus and in the audience was tremendous, you could also sense a special "feeling" in the orchestra. The glorious work and the dignified performance in the Beethoven Hall were good for everyone. — Otherwise the world situation doesn't look so good. But when you are finally back with us, things will be a good deal better. We are all looking forward to that most of all. In time it is possible that calm and order will return, and one can only wish they would. One hopes that with the peace there will be enough food for the poor populace (especially of the big cities), then the strikes etc. will most likely end. — I hope you are not angry with me for almost never writing you, dear boy, I always have a lot to do and those times that I do get some time to myself (thanks to cancelled concerts), I use for practicing and composing. The latter I really needed. Nothing helps you forget all the things that are not nice in the world like working. So stay well, my dear boy, and I hope you come see us soon, so that we can make your life as pleasant as possible.

All the best from your friend and brother-in-law,
Adolf

FROM FRITZ BUSCH

April 30, 1919

Dear Adolf,

The two Stuttgart concerts have now been scheduled for the 2nd and 4th of June. Since I have to do the Ninth Symphony on May 31, with a repeat in a matinée on June 1, it will be impossible to decently prepare the Reger C-minor sonata by the 2nd, so we'll have to stick with the Suite in the Olden Style. Everything else as we had discussed it.

See you then. With best wishes from house to house,

Yours sincerely,
Fritz

TO KARL AND LEONIE GOMBRICH

August 10, 1919

Dear Friends!

Many many thanks for your kind good wishes on my birthday. The telegram and the cards and letters kept coming without letup. It is a shame that poor Dea is not getting any better. Frieda and I have decided that you absolutely have to send the child to Arosa, so that she can quickly regain her health. That is only really possible here in Arosa. I have concerts in Switzerland in October and February, as you know, and I don't need the money here. Now we only require a part of it for a 2-week stay. If the money I make in October isn't enough for Dea's cure, though it probably will be, she can simply stay longer, and in February I can settle up for the balance of her time here. In Arosa that is perfectly simple, thanks to Uncle Wolfgang. — I make more in Switzerland than Dea will need, and it is all the same to me whether I have the money now or you give it back to us sometime later, when the exchange rate is better and you find you can. Without further ado, I will assume that as reasonable people you will now agree to send the girl to Arosa. Friedchen will write you all the details. — You would offend us, if you made the slightest attempt to block this plan. So don't do it, and delight us with your unreserved "Yes." Best regards to you all,

Adolf

TO FRIEDA GRÜTERS

Arosa

September 24, 1919

Dear Mother,

I wish you all the best on your birthday, above all a rest from your grandchildren! Bertrich appears to have done you and Father a lot of good. It is nice that you both can now attack the winter's chores with new vigor and

in health. We are also in the process of gathering our strength for the months ahead. We are having a glorious time here, the weather is extremely changeable: snow, sun, rain, wind, all in 2 days. Irenchen is very happy, and requires much less work here, that is the main thing for Frieda. Friedchen is already beginning to recover. I really ought to be practicing, but can't really talk myself into it, my chief activity consists of eating. We keep hoping that next summer sometime we can all be together again in Switzerland. Hopefully there will be enough coal and concerts in Germany, then we can pull it off for sure. I start giving concerts on the 6th/7th of October, in fact in Zurich (Brahms). Then comes Bern (Reger), where my Variations on a Theme of Mozart are to have their first performance. We are eagerly looking forward to seeing you in October, and I especially to your hearing the quartet. I am very curious to know what Father thinks of it. I feel that Father will be very pleased with the new members. Is the program fixed already? If not, please tell Father that we definitely would like to play the Beethoven C-minor, op. 18, and the Mozart G-major. The 3rd piece can be either the Brahms C-minor or a piano quartet or quintet with Father (whichever one he wishes). Regards once again, my dear Mütterchen, and best wishes for a wonderful birthday. Greetings to Father and the boys,

Yours sincerely,
Adolf



The Busch Quartet in 1919: Adolf Busch and Karl Reitz, violins; Emil Bohnke, viola; Paul Grümmer, cello.

FROM FELIX VON BETHMANN-HOLLWEG

November 12, 1919

Esteemed Herr Professor!

I have to thank you for the delightful afternoon and evening I enjoyed at your house yesterday, or rather that I stole from you: for I have a very bad conscience on account of my presumptuous behavior. Arriving like that completely unannounced, and refusing to leave! Today I still cannot understand just how I could have done that yesterday. It must be the lovely, peaceful atmosphere that prevails in your home, which captivated me and caused me to forget the time and everything else, one that seems so remote from Berlin, its entire society, and all of its commotion, and makes them seem altogether unimportant. —

Moreover, it must have seemed as though I wished to impose my truly quite inconsequential person on you. Had I dreamed that that same morning my father had said he would like to call sometime during the next few days, I would have found a more appropriate time for my own visit. —

So please forgive my immodest behavior and also this letter. But I had to write it, as I did not wish to be even further ashamed at myself for seeming unappreciative.

With the most humble compliments, I remain

Yours faithfully,

Felix v. Bethmann-Hollweg

TO FRITZ BRUN

Postcard

December 27, 1919

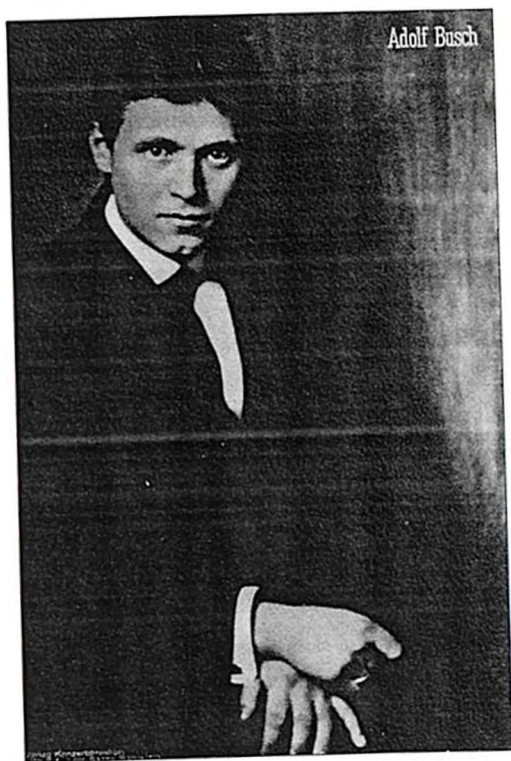
Dear Fritz Brun!

It weighs heavily on my conscience — in the first hour I have had to myself this winter — that I have still never thanked you for the performance of my Variations. Or did I? Certainly so mightily in my thoughts, at any rate, that I now don't know whether I did or didn't. You can imagine what a rat race it is in the winter for a person like me, and I trust you will not be angry if I neglected to do so until today. I now do so belatedly most sincerely, and beg you to also give my deepest thanks to the orchestra. It is a pity that I could not hear it! I have continued to think about our lovely Reger often. Has your symphony been performed already?

Greetings to all of you,

Yours sincerely,
Busch

Letters 1920-29



TO FRITZ BRUN

Berlin-Lichterfelde
January 11, 1920

Dear Fritz Brun!

Having caused you so much work with my variations already, I certainly want to thank you for being so kind as to trouble yourself for them in writing as well! I'll have to tell you sometime in person how much good it did me to see it in print from you that my composing makes sense. I really ought to be

STÄDTISCHER MUSIKVEREIN DÜSSELDORF

LEITUNG: GENERALMUSIKDIREKTOR PROF. KARL PANZNER

DONNERSTAG DEN 11. MÄRZ 1920. ABENDS 7 UHR
IM KAISERSAAL DER STÄDTISCHEN TONHALLE

VI. KONZERT

UNTER MITWIRKUNG VON
PROFESSOR ADOLF BUSCH — BERLIN

1. HEINRICH G. NOREN: Sinfonische Serenade, op. 48

a) Allegretto pastorale (Zum ersten Male)
b) Scherzo. Allegro vivace con spirito
c) Nüchtllicher Reigen
d) Finale. Allegro giocoso

2. J. JOACHIM: Violinkonzert in ungarischer Weise, op. 11

a) Allegro un poco maestoso
b) Romanze. Andante
c) Finale alla Zingara. Allegro

PAUSE

3. M. REGER: Sonate für Violine solo (Zum ersten Male)

4. L. v. BEETHOVEN: Sinfonie Nr. 1, C-Dur, op. 21

a) Adagio molto. Allegro con brio
b) Andante cantabile con moto
c) Allegro molto e vivace
d) Adagio — Allegro molto e vivace

Vorauflührung abends vorher 7 $\frac{1}{2}$ Uhr unter Wegfall der Pause.

VORANZEIGE:

7. KONZERT: CHARFREITAG, 2. APRIL 1920, ABENDS 6 UHR

BACH, MATTHÄUSPASSION

Sopran: Frau STRONCK-KAPPEL, Barmen — Alt: Frau TINY DEBÜSER, München
Tenor: ANTON KOHMANN, Frankfurt — Baß: ALBERT KASE, Leipzig.

Ende 9 $\frac{1}{2}$ Uhr.

Preis 25 Pfg.

grateful to the critic for instigating such a response. Of course the other silly things he wrote are nothing but superficial blather, but it did please me that you set him straight about "tone painting." — Once again my sincere thanks for everything. — Alphonse¹ wrote me enthusiastically about your symphony, which I would love to hear sometime. Judging from Alphonse's impression of it, the performance must have been good as well, which makes me very happy. The first movement is devilishly difficult, after all.

I have to close, give my best to Alphonse and to your dear wife. I will write to the former as soon as I can — tomorrow I am off to Sweden.

Yours sincerely,
Adolf Busch

FROM FRITZ BUSCH

[Stuttgart]
June 4, 1920

Dear Adolf,

It is really a shame that you can't do it on the 19th of June. On the 18th I have the first repeat of the "3 Pintos," which I have to conduct. For that reason I can't do it before the 18th either, so that the time between the Leipzig Bach festival and the Reger festival in Jena is all that's left for Siegen. I asked the local Buchholz brother to phone them that we would definitely play the concert in spite of all the difficulties, as I would find it rude to leave the Siegen folks in the lurch. I would prefer to play in Siegen either on the way to Jena or on the way back from Jena. Since I don't know the train connections, that would be either the 30th of June/1st of July or 5th/6th of July. — Please see if you can arrange that. — Rudolf Peters' arrived here yesterday. I managed to smuggle butter etc. across the border with no problem, and am once again hard at work here.

All best to you and Frieda for now,
Yours,
Fritz

TO HUGO GRÜTERS


[Berlin-Lichterfelde]
July 11, 1920

Dear Father!

In great haste before our departure, I would still like to ask you to spend your vacation looking through the Händel piano sonatas once again very carefully, also possibly doubling the bass lines, so that they do not sound too

¹ Alphonse Brun.

¹ See note, p. 179.

thin (one can't count on the intelligence of the players in this regard), and when finished to send them for setting, registered and insured for 2,000 marks, to W. Graf (Simrock Verlag, Leipzig, Talstrasse 12). As soon as you can. I am sending you the copies of your versions of the sonatas that I still have. Sadly I have been missing the G-minor for some time now, and you will have to do it over, for it won't suffice to simply double the bass (with the addition of "8va" signs), but probably require making the right hand fuller here and there (in places the whole accompaniment — just as you do when playing continuo). — Graf is supposed to have the violin part copied and sent to me so that I can mark the fingerings. The dynamic markings have to be consistent, and I don't need to worry about them if you would be so good as to indicate everything in the violin part in the piano score, then the copyist will transfer it. Please make any of Händel's own markings (piano and forte) recognizable by writing them out (not with "p" and "f"). If you would do me a favor, and not indicate crescendi and diminuendi, but rather (for the sake of visual clarity) use intensifying groupings "p", "mf", "f", "ff" (always depending on the phrasing) for increased volume — if they are needed at all — and could reconcile these with your own conscience (reversing them in the case of a diminuendo), I would be particularly grateful, as that seems to me to be the only proper method in this kind of music. Of course it is necessary to have the occasional  which in my opinion, however, ought to function within the respective degree of loudness that is best for the phrase in question. Forgive my haste in these remarks. Surely you understand what I mean, and I hope you agree with me. With good musicians it doesn't much matter, as they phrase decently by themselves, but for the less accomplished ones it is an aid to understanding, and thereby also helps the work. — I am putting the Bach E-minor sonata in order (I have your arrangement of it) in the same way.

For now all the best to all of you,

Yours sincerely,
Adolf

TO HUGO GRÜTERS

Ronta

[July or August 1920]

Dear Father!

Many thanks for your letter. It is surely more reasonable to schedule a morning performance on Sunday, January 19, though not so pleasant for us, not because of the strain, but because we would have no time to rehearse before the concert. But do as you think best. I picture the programs as presenting op. 18 in the middle. I find that better than Joachim's method; two major quartets one after the other are too demanding, both for the players and for the audience.

1st day: op. 74, op. 18 # 2, op. 131
 4th!! " : op. 127, op. 18 # 6, op. 59 #2
 3rd " : op. 95, op. 18 # 3 and 4, op. 135
 2nd " (morning perf.): op. 132, op. 18 #1, op. 59 #3
 5th " : op. 59 #1, op. 18 #5, op. 130 (with Fugue instead of the final movement)

Please don't overlook the reversal of the 2nd and 4th days! For the morning performance 132, 18 #1 and 59 #5 is nicer. Instead of the last movement of 130, we will play the Fugue (133). The Dr. can provide you with a nice comment about that in the newspaper, you are surely aware that Beethoven complained about the "swine" who demanded the movement *alla danza tedesca da capo* (at the first perf. in Vienna) and not the Fugue! —

We are very busy, studying 5-6 hours — I make music all day long. There is lots of work to do on the choral piece. The choral movement in 4 parts throughout (bearing in mind your teaching!!) up to the last measure. The piece is dedicated to you, and I hope that you like it. I worked really hard on it. If you have not yet sent off the Händel sonatas, hold on to them until we see each other. In Bonn I will then add the bowings and fingerings. — I have to close — I hope you are both getting some rest now outside of Bonn. We are truly looking forward to the 6 days in Bonn with all of you.

Your grateful

Adolf

Fondest greetings to you dear people. Please arrange for housing for the 3 men, possibly all 3 of them at Bucherers'. The names of the middle voices: 2nd violin, Gösta Andreasson¹; viola, Ernst Groell. All best.

Faithfully yours,

Frieda

FROM FRITZ BUSCH

Stuttgart
 October 7, 1920

Dear Adolf,

I hope you received the winter program of my local concerts. I think it will please you to see that I have scheduled your Mozart variations. Please send me the score as soon as you can spare it. How are you otherwise? — Do let people in Berlin know about my first concert on the 5th of November (Philharmonie). Program: Bach Brandenburg Concerto (probably B-flat major), Bruckner D-minor symphony, Reger's Hiller Variations.

Best regards.

Yours sincerely,
 Fritz

¹ A position he held for twenty-five years.

VEREIN WIENER TONKUNSTLER-ORCHESTER

Donnerstag, 25. November 1920, pünktlich 7¹/₂ Uhr

II. Abonnement-Konzert

im Großen Musikvereins-Saale

Mitwirkend:

ADOLF BUSCH

Dirigent:

WILHELM FURTWÄNGLER.



PROGRAMM:

Mozart. Violinkonzert D-dur. Adolf Busch.
 Bruckner VII. Sinfonie E-dur.



Wiederholung des obigen Konzertes **Samstag, den 27. d. M.**, nachmittags 3 Uhr im Großen Musikvereins-Saale.

Nächstes

III. ABONNEMENTKONZERT

(BEETHOVEN-FEIER)

Donnerstag, den 2. Dezember 1920, abends 7¹/₂ Uhr, im Großen Musikvereins-Saale

Dirigent: **WILHELM FURTWÄNGLER**

Programm: Phantasie C-dur (für Klavier, Chor und Orchester). III. Sinfonie Es-dur („Eroika“).
 Öffentliche Generalprobe hierzu Mittwoch, den 1. Dezember 1920, 7¹/₂ Uhr abends.

FROM FRITZ BUSCH

[Stuttgart]

December 23, 1920

Dear Adolf,

Along with my sincerest Christmas greetings, I wanted to let you know that my recent triumph in Dresden was more intense and spontaneous than I have ever experienced before, and that I only mention this fact as it resulted in my subsequent appointment, by unanimous vote of the entire orchestra, as conductor of the 6 major symphony concerts (Series A, Fridays). There is also the prospect that they will want to negotiate with me concerning the post of Generalmusikdirektor (successor to Ernst von Schuch, indirect successor to C. M. von Weber and Rich. Wagner). The orchestra, at least, unanimously requested it of the directors, and the solo personnel are also supposed to have expressed a desire to get to know me as an opera conductor soon. Reiner has resigned as conductor of the concerts as a result of these moves on the part of the orchestra. I cannot tell you how much I look forward to these concerts; I will be able to do some artistic music making at last. I believe they will grant me, in addition to the dress rehearsal, 3 or 4 orchestra rehearsals for each concert. The orchestra numbers 135 musicians, 12 double basses, 6 each of the woodwinds, and is of the highest quality I have ever experienced. From what I can judge after the single concert, even more impressive to me than the former Royal Orchestra in Berlin. — Regarding the sonata concert in Munich on the 31st of March (that date suits me), I will write in detail sometime soon. Since I have received a few other offers on the basis of my success in Dresden — some even earlier — it may be that my artistic future will take a wholly different course, and I am considering giving up playing the piano in public, which never really satisfied me, but I don't want to say anything definite about that as yet.

Have your Mozart variations been published? And could you ask Simrock to send them to me as soon as possible and charge them to the local orchestra? I will need 8 first violin parts etc.

All best for now to you and yours,

Sincerely,
Fritz

TO HUGO GRÜTERS

Berlin-Lichterfelde

March 7, 1921

Dear Father!

I thank you sincerely for the detailed letter, pity that it didn't contain better news — Bottler is a real coward. Just as well that nothing will come of it now. That is the best solution. Dearest Father, on the 2nd of April I have a concert

here in which we are doing the Bach double concerto (with Gösta Andreasson), a Mozart violin concerto (probably the A-major), and the D-major Brandenburg with piano (Rudi Serkin¹), flute, and violin. For the two Bach pieces I would love to have you playing harpsichord (continuo), and I really need you, as there is no harpsichord part for the D-major, and no one else can do it decently from the score. Please come, and in fact on the 1st if you can. You will then hear a nice concert. Bring Mother along, then it will be even more delightful. Don't forget to bring along the scores (large edition)! Thanks in advance! Please write and tell me whether I can definitely count on you.

All the best, and much love to you and Mother,
from your Adolf
Frieda is making the rounds of the consulates.




¹ Rudolf Serkin had been performing with Adolf since 1920, but this concert was Serkin's Berlin debut. He was applauded so enthusiastically that he was obliged to play an encore. Turning to Adolf, he complained: "After Bach there is nothing else you can play!" To which Adolf jokingly responded: "Just play the Goldberg Variations." Serkin thought he was serious, and proceeded to play them. He relates that when he finished there were but three people left in the hall: Adolf and Frieda Busch, and — Albert Einstein.

TO FRITZ GRÜTERS

*Postcard*Göteborg
April 13, 1921

Dear Fritz,

Norway is a wonderful country. You can eat without understanding a word of Norwegian, you only have to open your mouth to eat. All you need to do is draw a big circle like this  on the table, either clockwise or counter-clockwise, and the waitress brings you a breakfast, smörgoes (or whatever it's called), that makes you eat until you pass out. This morning we were still so full even before breakfast that we felt dizzy!¹

Your poor Adolf

FROM THE MEMBERS OF THE GÖTEBORG SYMPHONY ORCHESTRA

Göteborg
April 24, 1921

Dear Professor Adolf Busch:

We would would like to thank you most warmly and sincerely for the hours of pure and genuine musical pleasure that you provided for us the past few days, and especially we will remember with gratitude your performance of the Beethoven violin concerto as the experience of a lifetime.

A most cordial welcome, for we are all looking forward to your next visit.

FROM FRITZ BUSCH

[Stuttgart]
May 22, 1921

Dear Adolf,

Sincere thanks for your nice letter, which made me very happy. The idea of asking you to play came from the Dresden orchestra, which was of the opinion that at least two Busches were required to fill the opera house on a lovely Sunday morning in summer. I could only agree, especially since the moral purpose is to achieve a sold-out house at any cost. There is now a possibility that the Mahler Second Symphony will be performed after all, and even if that doesn't happen, I will honor your excuses and try to get along even without you. If the orchestra nonetheless feels that it cannot do without you, I will write you again and would be grateful if you would say yes, but I will do all I can to set up the program in such a way that your presence is

¹ This card was clearly meant as a joke to tease Fritz Grütters, who was strictly opposed to any sort of self-gratification.

not required. I can well understand how much you need a rest. It is a shame that we did not meet in Breslau; I would have liked to get together with you once again. — Now something else: please let me know, or ask Frieda to do so, whether you can play with me in Stuttgart on one of the following dates, and which concerto you would suggest. Further, whether you can perform as soloist under my direction in one of the two concerts of the Municipal Theater Orchestra in Hamburg (Convent Garden). To be sure, only the two dates November 18, 1921, and March 24, 1922 (both Fridays), are available. If you have one of these dates free, please respond, and let me know the maximum fees you would like from Stuttgart and Hamburg.

For today best regards,

Your Fritz

The dates of the symphony concerts in Stuttgart: September 25/26, October 30/31, November 13/14, December 4/5, January 15/16, January 29/30, February 12/13, March 5/6, April 2/3, and April 30/May 1, 1922.

FROM FRITZ BUSCH

[Stuttgart]
June 24, 1921

Dear Adolf,

You are even lazier about writing than I am. But please pull yourself together or give Frieda a shove, and get me an answer to my last letter by return mail, telling me whether you can play with me in Hamburg on the 18th of November and what your fee would be. Further, whether you can serve as soloist in my symphony concerts here, the dates of which are enclosed; I need to know your fee for this as well; what program? The second Dresden concert took place without a soloist after all, on the 12th of June, with the 2nd Leonore and Bruckner's Fifth. The response was unforgettable. The concert was immediately sold out, and I am extremely delighted to be going there next winter, as the orchestra is the best I have ever encountered. We will be making the Vienna trip next year, since we could not get the hall of the Musikverein this time. Don't you know of a concertmaster to succeed Wendling? I would be content with the best there is. I do wish you a pleasant recovery. Unfortunately I have to slave in the opera-house almost every day up until the 11th of July, and we start our vacation on July 12. What are you up to the next few weeks? — But really, answer all of these questions for me, and accept my best regards, also greetings to Frieda and Irene,

Yours sincerely,
Fritz

TO FRITZ BUSCH

Arosa
June 28, 1921

Dear Fritz!

Frieda did answer your questions right away — she even has a copy of her reply. Even so, you are correct in saying that I am a very lazy correspondent. So, April 30 and May 1 would be fine for Stuttgart, honorarium 4,000. Let me know right away if these suit you. November 18 in Hamburg is not possible. Since I have already been under contract for H. for a long time, I can't play there with you at all, unfortunately (one of the conditions being that I make only a single appearance etc.). But I assume that you only had Nov. 18 free, and that isn't possible in any case. — I don't know of a replacement for Wendling. Perhaps you might want to consider the present substitute for Rosé from the Vienna Philharmonic, whom I came to know quite well as the concertmaster of "my" Viennese chamber orchestra, which is made up exclusively of players from the Philharmonic. An incredibly expressive violinist and orchestra leader. Unless I am sorely mistaken, you would definitely like him if he were to come. He is simply No. 1 in Vienna just now, and was No. 2 as long as Rosé was still playing. I can't think of his name, but you would only have to write Heller and ask about the concertmaster of the chamber orchestra, the one with the black mop of hair, then he'll know just who you mean. — I was delighted to hear about your success in Dresden. But what a brouhaha that was in Stuttgart!¹ It would appear that once again you had not known the text of the operas, as usual, and I assume that you were championing Hindemith's music. Is it good? — I don't understand why you wished to resign, or have you become so infused with theater that you were only being theatrical?? — We are having a wonderful time up here as always, only the weather is lousy. On an average of one nice day and 6 overcast. I am practicing very hard, have not composed anything for a few days, since I finished a fantasy for organ that I think turned out to be more than decent. I don't want to write anything this summer, as my fingers need a good workout. I am 30 years old, after all, and I'm going to need to develop some technique before I die. — Frieda is still suffering with her neuralgia and sinus headaches that she picked up on the drive to Heidenheim that time. Irenchen is happy and becoming independent — sometimes displays a definite will of her own. Rudi is taking the cure and practicing little, but playing wonderfully nonetheless. Otherwise I can't think of anything. Dictate a letter to me more often and stamp it with your signature, I'd like that.

Your Adolf

¹ Fritz conducted the premieres of two Hindemith one-acts, "Murderer, the Hope of Women," on a text by Oskar Kokoschka, and "The Nusch-Nuschi," after Franz Blei. He chose not to present a third, "St. Susanna," after August Stramm, because of its scandalous content.

Greetings to Grete and the children², and tell Adolf Spemann³ that I thank him very much for the pictures of the parents and am delighted that Lindner's biography of Reger's early years⁴ will soon be out.

All best from Frieda to you and Grete.

FROM FRITZ BUSCH

July 3, 1921

Dear Adolf,

Many thanks for your letter of June 28. It would seem from it that Frieda's letter went astray. Sadly I will again have to forego the pleasure of making music with you here, inasmuch as the only date you offer (April 30/May 1) happens to be our final symphony concert, in which there is traditionally a performance of the Ninth. In Hamburg, where I am to conduct 5 times, it appears that we can't get together either under those circumstances. If you perhaps have another date free for Stuttgart, please let me know, and possibly we could work in a sonata or trio concert. I have signed up the young Hans Münch as Saal's successor. Of all the applicants he was far and away the best in the tryouts, and promises to become a truly first-rate cellist and musician. The people who have so far applied for the post of concertmaster, on the other hand, have been uncommonly poor. I am now doing everything I can to get Strub¹, and would offer him the best of terms if he is really that exceptional. I thank you for recommending the violinist in Vienna, I may yet want to get in touch with him. —

As for the Hindemith operas, I had for once read the text as well, but it did not seem as risqué to me as it did to people later, after the press had started mucking around in it with their dirty fingers. Hindemith is a very gifted fellow, who has also learned a great deal; but unfortunately he doesn't make any use of it, since he has gone off in totally the wrong direction. In a word, as you rightly said, a lightweight! Too bad about all that talent. —

I hope Frieda's rheumatic pains clear up soon. That sort of thing can drive a person to despair. Won't you ever be coming through Stuttgart? You definitely ought to hear the "Boris Godunov" sometime, best of all when Baklanoff is making one of his guest appearances here. That is the most marvelous stuff there is. For today all best from house to house.

Yours,

Fritz

² A third child, Gisela, had been born in October 1919.

³ Stuttgart writer and publisher.

⁴ Adalbert Lindner, *Max Reger. Ein Bild seines Jugendlebens und künstlerischen Werdens*.

¹ Max Strub, also a pupil of Adolf's teacher Bram Eldering.

TO OTTO GRÜTERS

[Arosa]

July 25, 1921

Dear Otto!

The smartest thing would be to choose Bohnke¹, who will definitely do excellent work once he has gotten his bearings. He is a bit diffident, as he has become unsure of himself having to wait so long, but he is unquestionably one of the best musicians we have in Germany, and his conducting technique is first-rate. Schnéevoigt has more experience dealing with orchestra players, is a very good musician, is supposed to be somewhat brusque (which I never noticed), somewhat difficult as a person, which I have also never noticed, he is very forthright and very self-assured (perhaps a bit too much so). Bohnke is unquestionably the more refined musician, will never do anything tasteless, and will establish contact with the orchestra and the audience in short order. Once he has, he is definitely preferable to Schnéevoigt. Please be careful who you share these comments with, for I would not want Schnéevoigt, for whom I have a high regard, and whom I truly like, to hear anything that might upset him. You understand. So work a) for Bohnke, b) for Schnéevoigt.

Yours sincerely,
Adolf

TO HUGO AND FRIEDA GRÜTERS

December 23, 1921

Dear Parents!

Don't be angry at me for not writing you. Tomorrow is Christmas Eve, and you won't have heard anything from me. But I have had a tremendous lot to do. Concerts and rehearsals and traveling nearly every day. In Turin we played all of the Beethoven quartets. They made us play the great B-flat major fugue a second time. We have been tumultuously received wherever we played. We've been in Rome and Naples. In Florence we played in a splendid hall in the Palazzo Pitti, where they had never had music before. We consecrated it to that purpose. I saw a great deal in Rome. That is indescribable, and I kept thinking of you and being glad that you two will get to see it all. — It is a shame that we won't see each other for Christmas or even afterward, but I have to be in Berlin. Have much work to do. Must study a new concerto — and need a lot of rest. (Have a week for that.) I thank you a thousand times for being so nice to the Stümpchen¹. Give her a kiss from me. All the best to

¹ Emil Bohnke had played viola in the Busch Quartet for a short time in 1919.

¹ Nickname for his daughter Irene, who was frequently left with her grandparents while Adolf and Frieda were off on concert tours.

Frankfurter Museums-Gesellschaft

Winter 1921--1922

.....

Erster und zweiter

Kammermusik-Abend

abends 7 Uhr

Busch-Quartett (Berlin)

die Herren: Professor Adolf Busch, Gösta Andreasson,
Karl Doktor, Professor Paul Grümmer

— — — — —

Vortrags-Ordnung

Erster Abend: Freitag, den 23. September 1921

im großen Saale des Saalbaues

Quartett für zwei Violinen, Viola und Violoncell,

op. 59 No. 3 in C-dur

L. van Beethoven
(1770—1827)

Introduzione: Andante con moto — Allegro
vivace

Andante con moto quasi Allegretto

Minuetto: Grazioso —

Allegro molto

Quartett für zwei Violinen, Viola und Violoncell

in B-dur (K. No. 589)

W. A. Mozart
(1756—1791)

Allegro

Larghetto

Menuetto

Allegro assai

Quartett für zwei Violinen, Viola und Violoncell,

op. 61 in C-dur

A. Dvořák
(1841—1904)

Allegro

Poco Adagio e molto cantabile

Scherzo: Allegro vivace

Finale: Vivace

KONZERTDIREKTION HUGO HELLER

TELEPHON 16544 WIEN, I., BAUERNMARKT 3 TELEPHON 16544

Mittlerer Konzerthaus-Saal**Donnerstag, den 10. November 1921, 7 Uhr abends****BUSCH-QUARTETT**

(Adolf Busch — Gösta Andreasson — Karl Doctor — Paul Grümmer)

II. ABEND**P R O G R A M M:**

- BEETHOVEN** . . . Streichquartett F-dur op. 135.
 Allegretto.
 Vivace.
 Lento assai, cantante e tranquillo.
 Grave — Allegro. (Der schwer gefaßte Entschluß).
- MOZART** Streichquartett Es-dur.
 Allegro ma non troppo.
 Andante.
 Menuetto.
 Allegro vivace.
- SCHUBERT** Streichquartett D-moll op. posth.
 Allegro.
 Andante con moto. (Variationen über „Der Tod und das Mädchen“.)
 Scherzo — Allegro molto.
 Presto.

Verlag der Wiener Konzerthausgesellschaft, Wien III, Lothringerstraße 20.

MITTLERER KONZERTHAUSSAAL — Freitag, 11. November, 7-Uhr
ADOLF BUSCH — **RUDOLF SERKIN** (Sonatenabend)

Preis 20 Kronen.

everyone! Greetings to Hugo and Frieda² and the doctor³ when you see him. The boys are also going to be there, I imagine. Regards to all.
Your grateful Adolf

TO HUGO GRÜTERS

[Berlin-Lichterfelde]
February 9 [?], 1922

Dear Father!

I am truly sorry that I could not come for the concert with you. We tried everything, asked everywhere. Even at the train station last night — for we had heard (yesterday morning at the Silesia Station) that there would be a train going as far as Cologne. But in the evening we were told that it was only heading for Magdeburg. The train schedules in the newspapers aren't accurate. From Berlin there wasn't a single possibility. We were completely cut off here. One passenger train is supposed to have left with the destination Cologne. They didn't know how far it would get. I could not risk being dumped somewhere along the way and being stuck in Hannover or wherever for who knows how long. On top of all that, I had caught a bad cold on the trip back here (from Switzerland) — when we were constantly under the threat of getting stalled as well, in Meiningen we were held up for several hours, groups of strikers wouldn't let the train proceed — and had severe sinus pains. For that reason I didn't dare get onto a passenger train that would be under way, unheated, for 30 hours (at the station they had spoken, half in jest and half seriously, of 48 hours). — You know how much I would have liked to come. But traffic has been resumed only since today. — I have to go to Italy, and am trying to go straight through to Basel. We can get to Frankfurt on an express, and now there is probably a chance that we can go further. — I was very upset thinking of the desperate situation you were left in regarding the concert. But I was unable to do anything for either of us. The telephones were out all over — ours wasn't working either. That made everything worse. — Please, dear Father, write me if there isn't a possibility that you can have me play in another concert. If necessary, I would try to postpone a concert somewhere else. Only Danzig (Feb. 23) I cannot cancel. That is the concert in which Rudi is playing with you. Otherwise that would have been the simplest. But I cancelled in Danzig two years in a row on account of illness, and for that reason it can't be done.

I hope a postponement is possible — I was so looking forward to the concert. If we had known the strike was coming, I would have gone to Bonn directly from Switzerland. I came to Berlin to a concert, then it was supposed to be Breslau-Liegnitz, Essen, Bonn, and Italy. Now I have come here from

² The younger Hugo Grüters had also married a woman named Frieda (née Schwab).

³ Doubtless Otto Grüters.

Switzerland for nothing, and have to go back through Switzerland on my way to Italy. A nuisance, not to mention the money I have lost. And above all the upset etc. because I could not get to Bonn. — What did you play in the concert? — Please write me regarding the postponement, or rather substitution. Love to you and Mother, and best wishes for your recovery. We were delighted about Fritz's engagement. Now Otto will have to get on the stick! Greetings to all of you,

Yours sincerely
Adolf

TO OTTO GRÜTERS

[March 4, 1922]

Dear Otto!

I have written you a decent piano sonata (in C major, would you believe!!!), and you couldn't make me any happier than if you came with the parents to listen to it. — Moreover you can get a dose of quartet music at the same time, one that is guaranteed to turn a teacher — forgive me, educational counsellor! — into a decent human being.

All the best,

Yours sincerely,
Adolf

Among other things the 2 wonderful Reger quartets op. 54!!



With the pianist Edwin Fischer, early 1920s.

Konzertdirektion HUGO HELLER, I., Bauernmarkt 3

MUSIK FEST-WOCHE 13. bis 19. Mai

ADOLF BUSCH — BUSCH-QUARTETT

FRITZ HEITMANN (ORTEL)

RUDOLF SERKIN

Donnerstag, 18. Mai 1922 — Mittlerer Konzerthaus-Saal

BUSCH-QUARTETT

Sonntag, 14. Mai 1922 — Großer Konzerthaus-Saal

ADOLF BUSCH — FRITZ HEITMANN

PAUL GRÜMMER — GÖSTA ANDREASSON

Montag, 15. Mai 1922 — Großer Musikvereins-Saal

Freitag, 19. Mai 1922 — Großer Musikvereins-Saal

ADOLF BUSCH

Mittwoch, 17. Mai 1922 — Großer Musikvereins-Saal

BUSCH-QUARTETT

Die BLÄSERVEREINIGUNG der Staatsoper

OKTETT-ABEND

Freitag, 26. Mai 1922 — Großer Musikvereins-Saal

Kammersänger **FRANZ STEINER**

Am Klavier: **FRANZ MITTLER**

Löwe — Hugo Wolf — Richard Strauß

Montag, 22. Mai 1922 — Großer Musikvereins-Saal

ARIEN-ABEND HANS DUHAN

Abonnement und Einzelkarten bei HELLER, I., Bauernmarkt 3.

KONZERTDIREKTION HUGO HELLER

TELEPHON 63015 WIEN I, BAUERNMARKT 3 TELEPHON 63015

Großer Musikvereins-Saal

Freitag, den 19. Mai 1922, halb 8 Uhr abends

ADOLF BUSCH

III. (letztes) KONZERT

Mitwirkend: DAS SINFONIE-ORCHESTER

Dirigent:

HERMANN SUTER

(BASEL)



Programm:

- | | |
|---------------------|--|
| Brahms | Violinkonzert D-dur op. 77.
Allegro non troppo.
Adagio.
Allegro giocoso ma non troppo
vivace. |
| Suter | Violinkonzert A-dur op. 23.
(Adolf Busch gewidmet.)
Allegro amabile.
Tempestoso.
Quasi fantasia.
Allegretto grazioso. |
| Mendelssohn | Violinkonzert E-moll op. 64.
Allegro molto appassionato.
Andante.
Allegro non troppo. — Allegro
molto vivace. |

Sigm. & Steiner, Wien.

Preis 60 Kronen.

TO FRITZ BUSCH

[June] 1922

Dear Fritz!

I only learned from your letter that Leni had committed suicide. Hermann had written me that she had died of a heart attack. There's no use protesting at death, which is sent from "above," and I have never had the feeling that dying is something horrible, though an unfulfilled life makes me sad. But that a sweet child only 18 years old should be so fed up with life that she can't stand it any longer, and that that child should be our sister and one cannot help her, that shakes me to my foundations. — I know from your letter only the general circumstances of her death, and I am afraid of hearing more, the incomprehensibility of it all is so depressing.

I thank you very much for your nice letter — I will respond at greater length as soon as I can. When is your vacation — couldn't we for once spend a couple of weeks together?

Yours sincerely,
Adolf

TO VOLKMAR ANDREAE

Berlin-Lichterfelde

August 2, 1922

Dear friend Andreae!

Please have Hug¹ present us with the parts to your E-minor quartet — and have them sent to me in Berlin. We cannot buy the parts ourselves, given the present value of the dollar and of your francs (700 for the former!). But we would like to play it. In Turin, for example. — "Otherwise" we are doing fine. I hope you and yours are too.

Sincerely yours,
Adolf Busch

FROM FRITZ BUSCH

[Dresden]

January 25, 1923

Dear Adolf!

I am no great letter writer when it comes to family and friends. However one would have to say that you are a considerably lazier writer than I am. I was genuinely sorry that the scherzo-fugue couldn't be done. It was not my fault, and I am curious to learn whether the score turned up or you will send me other works (at long last), so that we can perform something at the first

¹ Music shops in Switzerland.

KONZERTDIREKTION HUGO HELLER

TELEPHON 63015

WIEN I, BAUERNMARKT 3

TELEPHON 63015

Großer Musikvereins-Saal
Sonntag, den 3. Dezember 1922, 7 Uhr abends

Einziges Konzert

ADOLF BUSCH

Mitwirkend:

Das Sinfonie-Orchester

Dirigent: Direktor

FRANZ SCHALK

~~~~~

## Programm:

1. Brahms . . . . . Violinkonzert D-dur, op. 77.  
Allegro non troppo.  
Adagio.  
Allegro giocoso ma non troppo  
vivace.
2. Bach . . . . . Solo-Sonate G-moll. Prälu-  
dium und Fuge.
3. Busoni . . . . . Violinkonzert, D-dur, op. 35 a  
(in einem Satz).

~~~~~

Stern & Steiner, Wien.

Prels 1200 K (inkl. Steuer).

KONZERTDIREKTION HELLER

Festsaal der Holburg

Dienstag, den 5. und Donnerstag, den 7. Dezember 1922

Adolf Busch - Rudolf Serkin
Beethoven - Sonatenabende

Festsaal der Hofburg

Mittwoch, 6. Dezember 1922

Freitag, 8. Dezember 1922

BUSCH-Quartett

I. ABEND.

Beethoven: Quartett C-moll.

Haydn: Quartett F-dur, op. 74.

Brahms: Quartett C-moll.

BUSCH-Quartett

II. ABEND.

Reger: Quartett A-dur.

Mozart: Quartett D-dur.

Beethoven: B-dur mit Fuge.

Mittlerer Konzerthaus-Saal

Dienstag, den 5. Dezember 1922, 7 Uhr abends

EMMI LEISNER

Hugo Wolf-Abend

Großer Konzerthaus-Saal

Mittwoch, den 13. Dezember 1922, 7 Uhr abends

Schumann:
„MANFRED“

Ausführende: Ludwig WÖLLNER und andere.

Dirigent: Paul v. KLENAU

Karten für sämtliche Veranstaltungen bei HELLER, I., Bauernmarkt 3

opportunity.

I recently sent you the 20,000 marks you so kindly lent me some time ago. I had completely forgotten it, until Grete reminded me. She has been in bed for the past two weeks with rheumatism and flu; I hope she soon starts feeling better.

We have a very lovely apartment, and I am still counting on your having one free day yet for Dresden this winter, so that we can make some music with the orchestra. Moreover, you absolutely must hear the local production of "Boris Godunov," which is being given for the first time on the 28th of February and I hope will be especially well received. Isn't there any way you could fit in a few concerts with the orchestra and me in Switzerland or Holland around the end of June and first of July? One would assume that the orchestra and you and I would not have to worry about losing money, and that there would be plenty of agents who would take us on. I am truly longing to make music with you once again and to introduce the orchestra to you.

If you don't write me this time by return mail, I will send some infernal machine into your house. Regards from house to house,

Yours sincerely,

[Fritz]

FROM FERRUCCIO BUSONI

March 15, 1923

Most esteemed Adolf Busch!

Thanks to your kind attentiveness I have received the program and a review of a concert in Milan, in which you did me the honor of playing my sonata. I am aware how beautifully you can play it, and what devotion you put into it. I can only thank you. — You are now unassailable; but my beloved Italy is not wholly so, I fear¹: to substantiate this now, however, would lead far beyond the confines, the scope, and the interest of a letter. —

Some time ago, I also learned how you helped to elevate my violin concerto to a position of esteem: I would like to write something specially for you, and am thinking of a string quartet with solo violin (which would require another violinist as first in the quartet), and would mean a third phase for me. — But first of all I have to get completely well: I have been ailing for the past six months.

With sincere best wishes,

Your devoted,
Busoni

¹ An allusion to the increasing power of the Fascists in Italy.

TO OTTO GRÜTERS

Postcard

June 20, 1923

Dear Otto,

Here in Saas Fee it is wonderful. Every day we hike for 5 or 6 hours. Yesterday even longer, so today we are taking it very easy. We took a marvelous glacier tour, Pellegrini, Rudi, and I with a guide. At the end I managed to fall into a small crevasse: our first time, and something exciting happens — but it wasn't dangerous at all¹, though I'm sure I lost 5 pounds trying to get out again.

Best regards,

Yours sincerely,
Adolf

*Drawing by Alfred H. Pellegrini*

TO RUDOLF PETERS

[Darmstadt¹
Autumn 1923?]

Dear Rudolf!

Sincere thanks for your nice letter. I feel, as does Frieda, that you are behaving perfectly correctly in getting married now. And I hope that you won't have too many worries in this terrible time. Furthermore, it is my

¹ So as not to alarm Otto unduly, Adolf makes the incident sound less serious than it really was. For one thing, he had lost his ice pick in the crevasse, which caused him to get a stern lecture from the guide, and it then took a considerable time until all those involved succeeded in pulling him out.

¹ The Busches had moved to Darmstadt earlier this year.



The painter Alfred Heinrich Pellegrini.

opinion that a person like you can by no means go "kaputt" as long as he still has not achieved what he must achieve. I too have sensed the deadlock (in you, I mean), but haven't worried about it particularly. For one thing, despite your intention to marry you aren't completely grown up (forgive me!!), and secondly, I feel that every decent artist has gone through the same thing. There is a tremendous lot to learn and to comprehend, after all — one simply needs a little more time than they did in Mozart's day — and in all of that a person can lose his own speech for an extended period of time — but the tradeoff is that afterward one uses it without mistakes, and otherwise one would always be nothing but a dilettante.

I am convinced that you will soon write something very beautiful and truly worthwhile. Don't be upset if for the time being it continues to be considerably Reger-like. Ultimately, Reger is one devil who can really get his hooks into a musician, after all. — I don't know if you understand me. I'm

sorry we haven't yet managed to get together — I would have liked to have a chance to talk to you again. — So marry, and come to see us with your wife. — Gösta Andreasson has once again gone away for a week, but will then be staying in Darmstadt until the 20th of Sept. (approximately).

All best to you, sincerely,

Your Adolf Busch

Just now your variations are being played downstairs by Rudi Serkin and a friend of ours. Write again sometime!

TO FRITZ BUSCH

Geneva

January 29, 1924

Dear Fritz!

I am writing you in great haste before leaving for Spain, hence in pencil. — We heard that you had a terrific lot of work and upset, and that poor Grete was suffering some dreadful and painful business with her jaw. The poor thing, I hope she is doing better by now. I trust you received our Christmas parcel. — How was the first Berlin concert? Cesco¹ wrote that "Falstaff" was glorious. — The reason for these "lines" is to tell you that recently, hearing Alphonse Brun (in Bern) once again, I had the idea that he was possibly the right concertmaster for you and your orchestra. I spoke with him, and he would be interested, as he wrote me yesterday, in talking about the matter further. Is a bit afraid that he doesn't have enough opera experience. As a concertmaster he is quite secure. He would have a chance to get to know all the major operas before he goes to Dresden. You know him, after all, his whole manner is truly fine — I am convinced that the orchestra would like him. He has a lot of experience as a quartet player and has been well received everywhere (his colleagues are not so good, otherwise the qu. would be better known). In any case, it is my opinion that of the people who might be considered for the position, he deserves to be placed at the top of the list! He doesn't have Wendling's experience, but as a violinist he is better with regard to tone (especially as far as beauty of tone is concerned), and certainly he is just as good a musician, with greater warmth than W. — If you would like to pursue the idea, you should write him yourself, and as soon as possible, Berne, Steinerstrasse 33. If not, then write me why you oppose it — Palace Hotel, Madrid. — One more thing, but please don't forget, it would be embarrassing for me. My overture is dedicated to Dr. Otto Krebs², and I wish you would let him know in Heidelberg, Neue Schloss-Strasse 7a, when the overture is being performed in Berlin. He will definitely come, and you

¹ Francesco von Mendelssohn, cellist and devoted friend from Berlin.

² Major industrialist and art patron. The house Adolf and Frieda lived in in Darmstadt belonged to him.

will find him a very interesting, intelligent, and refined person. Don't forget to notify him right away. Many thanks. — I would have liked to hear how the overture went in Dresden, how you and the orchestra liked it, and the audience. But you have so much to do.

Stay well, you old rascal, say hello to your wife and the children for me. All the best — think from time to time of your health, which just now is the most important thing for people like us if we ever hope to share in better times to come (which we deserve after this drudgery).

Your Adolf

Best regards from Frieda and Rudi.

FROM FRITZ BUSCH

[Dresden]

February 5, 1924

Dear Adolf!

I hope that you are all right, meanwhile, and only regret that you can't hear the excellent "Falstaff" premiere. The opera seems to have taken hold; up until the sixth performance it had consistently good houses. I am writing just now to Brun; I could no longer satisfy his wish, unfortunately, for in the meantime I have engaged Jan Dahmen, who is an exceptional soloist and concertmaster, who would delight you too.

I don't know whether I wrote you already that your overture was well received; after the dress rehearsal, to be sure, I had the definite impression that the instrumentation is not terribly successful. The piece is written for large orchestra, but often sounds as though it were for a small one. In some places this incongruity is so extreme that I would like to ask if you would permit me to make some alterations before I do it in Berlin, some of which I already tried here in the evening performance. For example, I strengthened the xylophone passage by the addition of two muted trumpets, as the xylophonist couldn't manage to play it cleanly no matter how hard he practiced. Furthermore, the coda doesn't seem brilliant. It is my feeling that in relation to the style of the work as a whole it is constructed too "slowly"; I find that the piece requires a brio conclusion with lively rhythms. In terms of its musical content, the overture delighted me so much that I would like to orchestrate it once more myself, and thereby show you how, to my thinking at least, the problem of your style of instrumentation would have to be solved.

The first Berlin concert went well (with three good rehearsals in an impossible hall), and was quite well received by the audience and the critics, though I also have the feeling that I don't have what it takes to create a sensation in Berlin. I happen to take the stand that one can only make music properly and precisely — however both the Berlin orchestras and its public have lost all feeling for this; they prefer the "new" to the good. And for this

reason I have no intention of keeping the Berlin concerts for next season, but rather concentrate that much more on Dresden, especially since the conditions here really seem to be improving and stabilizing themselves just now.

I hope to hear from you soon, and send my very best.

Your F.



Adolf composing, drawing by Alfred H. Pellegrini.

TO FRITZ BUSCH

[1924]

Dear Fritz!

I received a letter from the son of Ferdinand Löwe, which I enclose so that you can see what it is all about. I don't like burdening you with it, but must do so for Löwe, and wish you could do something for the son of a colleague and very dear person. If it were possible, I would be very happy. Toscanini was wonderful in Zurich — in the Brahms second symphony, thank God, there was even something happening for a change. The horn (1st or 3rd) messed up his solo entrance in the 1st movement before the development (F-major main theme). We felt that the slow movement in the Brahms was too fast (I had thought it slower in advance). 1st movement of the Beethoven C-minor a bit too tranquil for me, though glorious in concept — these are my only objections, just so you are precisely informed. We heard two concerts

with 5 pieces each plus encore, the overture to "Sicilian Vespers" by Verdi. Marvelous piece. — I am working incredibly hard. 1st and 3rd movements of the piano concerto finished, now reworking the 2nd. I have been practicing for a few days now at the doctor's urging, despite a few pains. But it is going well, and the pause didn't do any harm. — Write sometime, or have Grete write us what you and she are doing. Too bad about Magrelio, but impossible if you don't have a house all to yourself. Everyone sends greetings. I embrace you. Have you heard from Heini? He ran off to Stuttgart, so as to have access to his morphine. —

All best for Bayreuth.

Your A.

TO IRENE BUSCH

Postcard

Rome

December 19, 1924

Dearest Stümpchen,

I have wanted to write you for a long time, but didn't have a moment. Once we had 2 concerts in one day, and on the same day also drove for 8 hours in Cescó's car. Here in Naples yesterday I saw a large aquarium with lots of fish. A thousand kisses, I miss you so much that I can't wait until I see you. Lots of love to your grandparents¹, see you at Christmas.

Your Papi

TO FRITZ BUSCH

Darmstadt

[December 1924 or January 1925]

Dear Fritz!

Frieda and Rudi told me what a lot of trouble you had with my concerto (also how you swore at me on account of the inadequate markings!). I felt very sorry for you, and that I was responsible for your not being able to carry out your plan (of going Christmas shopping with Grete for once, after being married to her for 12 years), that nearly "destroyed" me. — If you'd like, I will take over a rehearsal with your Dresden strings for you sometime, and you can then go shopping with Grete. — I am terribly proud that the piece went well, but especially that you think it is good. I have already looked through the Rimsky-Korsakov orchestration method a little: "unfortunately" (or thank God?), I still haven't thought of the right music "to orchestrate" — that

¹Irene stayed with her grandparents in Bonn for several weeks. While there she came down with an ear infection and had to go to the hospital, though her parents were not informed. Adolf fetched her back from the hospital on Christmas Day.

Sächsisches Staatstheater Opernhaus

Freitag, am 19. Dezember 1924

Anfang 7,8 Uhr

3. Sinfonie-Konzert Reihe A

Leitung: Generalmusikdirektor Fritz Busch

Solistische Mitwirkung: Rudolf Serkin

1. Mozart, W. A.: Sinfonie in G-Moll (Nr. 40 der Breitkopf & Härtel'schen Gesamtausgabe)
Allegro molto — Andante — Menuetto, Allegro — Finale, Allegro assai
2. Busch, Adolf: Klavierkonzert in G-Dur (Werk 31) (Uraufführung)
Allegro non troppo, ma con brio — Andante tranquillo — Allegro moderato e giocoso

Solist: Rudolf Serkin

15 Minuten Pause

3. Schumann, Robert: Dritte Sinfonie in Es-Dur (Werk 97)

Lebhaft — Scherzo — Nicht schnell — Lebhaft

Kartenringel C. Buchlein aus dem Magazin S. Ries, Dresden, Seestraße 21

Programmbücher (ab zum Preise von 30 Ostpreussischen erhältlich)

Öffentliche Plätze müssen vor Beginn des Konzerts bzw. der Hauptprobe eingenommen werden

Einlaß u. Kassenöffnung 7,7 Uhr — Anfang 7,8 Uhr — Ende geg. 7,10 Uhr

Die öffentliche

Hauptprobe zu diesem Konzert

findet vormittags 7,12 Uhr statt. Kassenöffnung 10 Uhr — Einlaß 11 Uhr

Sitzplätze 3,60 R. M. Stehplätze 1,00 R. M.
einschließlich Wohlfahrtssteuer

Orchester:

Opernhaus:
Donnerabend, am 20. Dezember, (Hauptprobe) 7,12 Uhr
10 und Orchest. Anfang 7,12 Uhr
Donnerstag, am 21. Dezember, (Hauptprobe) 7,12 Uhr
10 und Orchest. Anfang 7,12 Uhr
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10 und Orchest. Anfang 7,12 Uhr
21. Dezember, (Hauptprobe) 7,12 Uhr
21. Dezember, (Hauptprobe) 7,12 Uhr

Dresden

is the snag, but in time it will get better. At the moment I can write relatively well for organ and for string quartet. That is the kind of music that automatically comes to me. Of an orchestra, too, I only hear what I hear, but for contrapuntal music to be well produced, it has to be performed, if it is well orchestrated, with eight-fold woodwinds. I mean it! — Anyway, a thousand thanks for everything, my dear boy (also for the swearing, it too is good for me). I hope to see you soon. All the best to all of you in the new year. Tomorrow we are going to Arosa for some skiing. For a week now (since I got back from Italy), I've been feeling rotten. I have a miserable cold, and am neither sick nor well. Italy was very tiring. In Rome 2 rehearsals a day with the orch. (6 hours), plus 2 hours of concert in between. Orchestra wonderful with Molinari. Three rehearsals for Brahms, 4 for Busoni, and 4 for the Bach E-major are not such a bad idea. Greetings to your beautiful orchestra...

FROM IRENE BUSCH

[Venice]

February 1, 1925

Dear, dear Papi,

As soon as we got here yesterday we decorated our room. We had spread our piano shawl across the sofa and put very pretty pillows on top of it. The other piano shawl we put on the table. And laid our silk spread over that. Then we went for a walk along the shore under the palm trees. I still haven't told you the best thing. While we were walking there everything suddenly became very red. That was the sunset. It got redder and redder and less and less until finally everything had disappeared. It was really a wonderful evening. We bought a vase and flowers and put these in our room. The next day we had breakfast. And then we walked to Bussana vecchia. Puh, it was really run down and really strange and empty only one family that couldn't pay any rent was still living there. It was wonderful. Too bad that you weren't there. But for some things it is good that you aren't here, for at every meal we have had disgusting music. One played in minor and the other in major and they played so sloppy and boring that not only we fell asleep but also the music. Also, the violinist always keeps closing his eyes. Mami says to tell you the violinist played like Pummi¹.

All best to everyone,

Your Irenchen

¹ Pummi von Mendelssohn, Berlin friend, Francesco von Mendelssohn's uncle.

TO IRENE BUSCH

Postcard

October 10, 1925

Dear Stumblebum,

What would you say if I told you I'm no longer smoking at all? Best regards to Uncle Bene and Aunt Jotti¹. A thousand kisses to you, from your

Papi

TO IRENE BUSCH

Postcard

Dresden

November 22, 1925

Dear Schatzili,

Here is a card showing the square in front of the opera house Uncle Fritz conducts in. We are leaving for the theater just now to hear a beautiful opera. — Many thanks for the drawings from the zoo, some of them are very good. A thousand kisses, and greetings to Jotti and Bene from your

Papi

TO IRENE BUSCH

Postcard

Greifswald

November 27, 1925

Dear little Lummo,

I was really delighted with your nice letter. Now you don't have to draw a sobbing child any more, for it is now "only" a month longer until we see each other, not even a whole month. And soon your dear Mamilein is coming to see you. Today Mami isn't with me — we are meeting again tomorrow, then going to Breslau together. Stay well, dear Schatz, give my best to Aunt Jotti and Uncle Bene, and Heidi, Trudi, and Hedi¹, and Peter and Burtzli (or whatever he is called)², and Berta and Julli³.

A thousand kisses to you from

Papi

¹ Benedict and Henriette Vischer-Köchlin, close friends in Basel, with whom Irene often stayed. Benedict was Adolf's banker in Switzerland.

² Adelheid, Gertrud, and Hedwig Vischer (the latter Adolf's future wife), nieces of the Vischer-Köchlins.

³ The Vischers' dachshunds.

³ Bertha und Julie, the cook and maid in the Vischer's house.

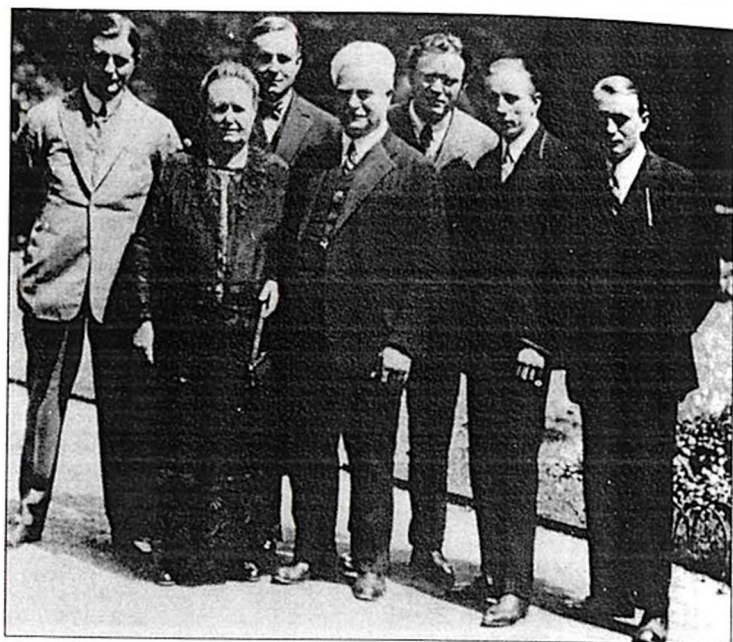


FROM LILLI LEHMANN

Berlin-Grunewald
May 5, 1926

My dear, most esteemed Adolf!

It seems that my longing to hear you once again, to listen to your splendid soul, is not going to be fulfilled. I had come to your 1st concert three weeks ago — I loathe the Academy of Singing — and in the most dreadful weather I waited for you at the door to the green room, where you were rehearsing a new quartet for the performance (I only wanted to find your wife, who also



At the Reger Festival, 1926. From left: Fritz, Henriette, Willi, Wilhelm, Adolf, Hermann, and Heini Busch.

wasn't there), and since my station there between the women's bathroom and the green room was getting more and more uncomfortable and my feet were completely soaked, despite the cars, and moreover I had a terrible cold, I disappeared — would like to have gone to my loge — but the puddles on the way around the building were so dreadful the way it was pouring, that I got back into my car and drove home. Ever since, I have been plagued with pains in my legs and am not supposed to sit, not on hard chairs — and so I cannot come today no matter how I might like to. You have no idea how sad that makes me. Why did you leave the Philharmonie or the Beethoven Hall? Please come back! Landecker already asked me why you left. You have withdrawn from all of us, and we all yearn for you.

So you were ill? That was distressing to think about, the Lord protect you from further such human miseries. My little pupil had been able to give my regards to your dear wife, at least, and came to me the next day enchanted with your playing and your charm.

It is possible that I will be going to Salzburg again for 2 months at the beginning of July for Mozart's sake. It isn't a joy anymore now that Israel has taken it over. As it happens, Mozart is supposed to have climbed down off

his pedestal during the festival, so as to complain to the burgomaster that in the so-called Mozart Festival so little of his was being done. When he went to climb up again, however, M. Reinhardt¹ was standing on the pedestal in his place! — Poor Mozart!

Please give my greetings to your excellent quartet partners, Grümmer will have to play the A-major scale for me again sometime, I can't let him get by without doing so! If only I could hear you again!

A thousand best wishes to you and to your dear wife and daughter, who is doing well, I hope. All love and fondest regards

from your old

Lilli Lehmann



Adolf climbing in Switzerland, 1927.

FROM FRITZ BUSCH

[Dresden]

August 26, 1927

Dear Adolf!

Many thanks for your various cards. I wish I could have watched you mountain climbing. They say there are good telescopes. Assuming that you made it back down in one piece, I would like to tell you the following: I have not yet seen the score to your symphony, but am writing myself to Breitkopf,

¹ Max Reinhardt, who had become director of the Salzburg Festival in 1920.

asking them to send it to me as soon as possible. In America I will give it its first performance there; whether it is possible to do it here this year is still uncertain at the moment, since I will have at most 8 symphony concerts, some including choral works, and for that reason I am quite limited in my choice of programs. But I can tell you about that for sure when you are here. We are very much looking forward to your coming, the schedule is as follows: Saturday, the 10th, "Tannhäuser," in a completely new production, scenically and musically. In my opinion, now that I am in the midst of daily rehearsals, one of Wagner's most inspired works. On the 11th, "Otello," on the 12th, "Khovanshchina," 13th, "Fidelio," 14th, "La forza del destino." On the morning of the 12th there is a stage rehearsal for "Cosi fan tutte" with piano, which I must be there for. Therefore I will not be able to play through your symphony any of these days, much as I might have liked to. I am conducting the above-named performances every evening, also have to worry about getting the best possible players, and beg you to let me know by return mail when you are coming and how long you will be staying, also how many people etc. I have to leave for America at the beginning of October, first rehearsal Oct. 17. I have 30 concerts with roughly 18 programs and am done on the January 15, so back in Dresden by the end of January. —

So be good to yourself, my dear Adolf, and answer the above questions right away. Best regards, also to Frieda, Rudi, and Irenchen, as always

Your Fritz

TO FRITZ BUSCH

Basel¹

August 29, 1927

Beloved brother mine,

Thanks for the letter. Too bad that the 12th impossible. You can imagine that I would like to hear the symphony. What can be done? Can you find some day around the 12th (as long as I am still in Weimar at Dr. Krebs's²), on which you and the orchestra would be willing to play through the symphony, if possible with the strings separately and once together? I would be happy to compensate the orchestra for the rehearsal — do you think 1,000 M. would be enough? Forgive me for pressing it so, dear boy, but I must hear the piece sometime this winter, I can't go to America, and ultimately I would like to know what kind of a face you make about it. I didn't have the score sent to you, so that there would not be any delay in the preparation of the parts. You will get it as soon as the parts have been copied from it. I will be staying in Holzendorf until the 14th of Sept. — after checking the train schedule, I had

¹ The Busches had moved to Basel a few months before.

² Each year, before the beginning of the season, the quartet was invited to rehearse for a few weeks at Holzendorf, an estate belonging to Dr. Otto Krebs (see p. 238).

thought to come around the 12th, but it can also be a few days later. Perhaps — you can never know in the theater — you could still make it possible for a 3-hour rehearsal on the 12th, and postpone the piano rehearsal for “*Così fan tutte*” — I would be truly grateful, even though there’s not much in it for you. We would all be really delighted. If that doesn’t work, then later, and if possible with “*Così fan tutte*,” which I would adore to hear, whereas “*Tannhäuser*,” in spite of your glowing recommendations, doesn’t intrigue me very much! For that reason I am also not writing anything about a possible visit (without the symphony), and will wait for news from you, also with regard to the schedule. We have all, or most of us, heard “*La forza del destino*,” “*Fidelio*,” and “*Otello*” various places. I would like to hear something else under your direction — “*Falstaff*,” “*Carmen*,” “*Tristan*,” and all of Mozart. —

Dr. Ansbacher³, Milan, asks whether you could conduct the Scala orch. with Hermann and me as soloists (the double concerto, guaranteed house-broken) on Oct. 14, and on what terms, Toscanini wants you. The rest of the program of your choosing. Let me have your reply by return mail — best by telegram on this matter — so that I can send it on. It would be wonderful, but I am not counting on it! The date cannot be changed. I am afraid that then you will already be paddling your way across to that accursed, murderous country America. Weren’t you revolted by that affair?⁴ —

I find it disgusting as always — all of us do — that we didn’t have you along with us this time. It was very beautiful, and we were very good climbers. I was really looking forward to being with you, and find it altogether very painful — constantly — that I live so far away from you. And sometime that will have to change, and it shouldn’t wait too long, for all of a sudden we’ll be tottering. —

Hermann gave me a fright in a letter day before yesterday. — Father came back from the Tyrol with a bad heart, and the doctors diagnosed edema. I found it very strange that Willi and Mother let him travel alone. We phoned the Isings⁵ yesterday, and learned that he was doing better. Today we’re going to call again direct. Hermann is taking care of Father. I hope it isn’t anything serious. But of course you also know that the old gentleman loves to have people feel sorry for him and is always anxious when he’s alone. A card would make him very happy. —

Anyway, take care of yourself, dear Fritz, all the best to you and Grete and the children. Tomorrow night we are leaving for Munich to stay with Willh. Schmitz-Scholl (Rudi and I), then from the 1st on, Holzendorf, Dr. Krebs, near Weimar. As for Milan, I just learned that Frieda declined, as you were leaving

³ Luigi Ansbacher, attorney, friend of Toscanini’s, and director of the Società del Quartetto in Milan.

⁴ He is doubtless referring to the execution of Nicola Sacco and Bartolomeo Vanzetti in Boston six days earlier.

⁵ Hermann’s wife Lotte’s family.

for America on the 17th of Oct. and I can't postpone a quartet concert in Berlin on the 14th. Too bad. Stay well.

Your brother A.



*The quartet at Holzendorf, an estate near Weimar, in 1927.
From top to bottom: Gösta Andreasson, Karl Doktor,
Adolf, Paul Grümmer.*

FROM FRITZ BUSCH

[Dresden]

September 22, 1927

Dear Adolf!

Today quickly only the following, as I am up to my neck in the rehearsals for "Così fan tutte," the most beautiful music in the world. Too bad that you can't hear it; I feel it is going to be especially decent. But to the point: I must have the score to the symphony as soon as possible, as the parts have to be corrected here, after all, and I am leaving Dresden on the morning of Oct. 7. On the 5th of October I have the second symphony concert with the Brandenburg Concerto in G major of Bach, and I beg you to send the parts

to it as soon as possible as well, as the rehearsals for it begin next week. I settled the bill here once and for all, and paid a total of 150 M. more. There is no hurry about paying me back. — I am looking forward more and more to the performance of your symphony in America. It is scheduled for one of the first concerts, and you will then hear from me right away.

It was very nice having all of you here; pity that it happens so seldom.
For now, all the best to you and all the others,

Your Fritz

TO FRITZ BUSCH

Bonn

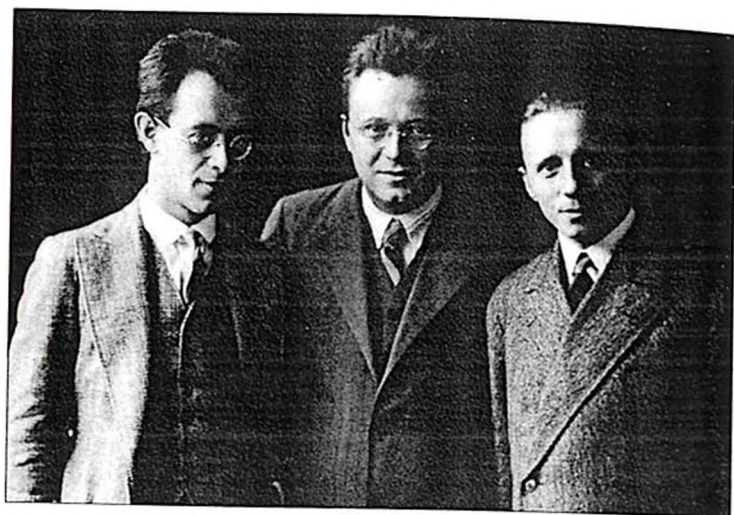
November 6, 1927

Dear boy,

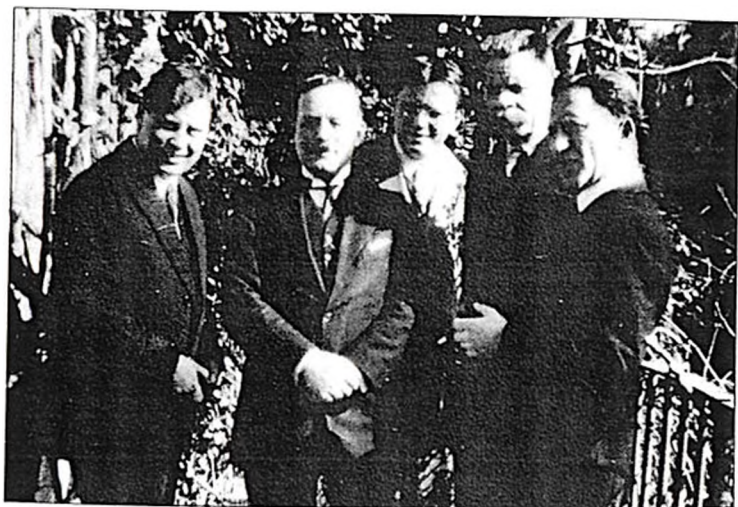
I am touched by your letters, delighted about your success, the time you have to write me two such nice letters and to study your scores, and — to mark my parts — you poor soul — and sympathize with you for your homesickness, can easily picture your situation thanks to your excellent descriptions. I am terribly pressed myself, daily concerts in different cities, solos with orch., with piano (Paganini etc. even in Berlin), on the same evening Dvořák violin conc. and "Harold" symphony with viola (Muck, good, and frightfully boring), trio concerts with Hermann, in spots quite alarming still, as he is still nervous, but generally enormously decent — clean and precise etc., very beautiful in tone and technique with the exception of littlespells of "stagefright" in pieces that we are playing in public for the first time together. In all probability he is going to be first-rate. (Everywhere very well received.) Tonight a sonata concert with Rudi in Neuss (would you believe), we are traveling in our tails! How does all of this sound to you on your 20th floor? Tomorrow night trio, Heilbronn. Day after tomorrow Stuttgart (trio), then Dessau (Bauhaus concert, where I am a "patron"), the next day with Furti¹ in Leipzig, Busoni viol. concerto, etc. without letup until the 17th of Dec. — "In addition," I have had a gum infection for the past week, and between rehearsals and the concert today was at the dentist in Hamb., then in Bonn. I am playing well, even though I more or less bungled the octaves in the E-flat major capriccio of Paganini in Berlin, of all places. All of the rest was good and really impressed the people, 2 other Paganinis, Dvořák Press. Slav. etc. Giessen² accompanied me — very nicely. — Rudi's quartet was a great hit in Berlin (premiere) and Darmstadt. All the musicians, even the old ones (Hess, Georg Schumann), most enthusiastic. The piece is truly good and original — one or two places need to be revised a bit. The reviews were excellent, except for the "Berl. Tagebl.," which was under the

¹ Wilhelm Furtwängler.

² Hubert ("Hupsie") Giessen, who later toured with the young Yehudi Menuhin.



*The Busch Trio in Geneva, 1927:
Rudolf Serkin, Adolf, and Hermann Busch*



The Busch Quartet after playing for Maxim Gorki, Naples, 1927.

impression that Rudi is a Christian. — That is roughly all there is to tell; oh yes, the quartet is playing beautifully and perhaps even better than before, even Paul continues to learn. But miserable flubs occur, and are especially upsetting given the overall "perfection." Dresden was very pleasant, with your abandoned spouse — many from the orch. at the concert, as always overcome with enthusiasm. Your people even liked my preludes and fugues. The net was 700 marks, by the way, divided 4 ways! But we are supposed to go back. — And meanwhile you are figuring on 40 million dollars of capital. That comes from being on the 20th floor!!! — But count me in!! And I couldn't imagine anything nicer than working with you in the concert orchestra as concertmaster, and all the rehearsals. But do you think you could stand it in America (if the audiences are "unmoved")? Your comments about Mengelb. interested and pleased me, Toscanini was very unhappy with M. when he talked with me, and also only on account of the crazinesses. Furtwängler is doing a lot of damage in this regard, and his success will diminish accordingly until he has perhaps learned (he has the potential in him) to develop his tendencies toward precise music making and everything that has to do with good, "impersonal" music making. The Berlin Philharmonic is much better than before. Very beautiful sound and much more precise than they used to be. Still a little ponderous. — Everyone here is aware of your success, but we talk about it nonetheless. We do what we can to inform the newspapers, but since I don't read any, I don't know how much they are printing. We have established a continuous news service with Grete, which functions quite well. — The best thing, however, and the most important, is that you have time to study your scores, and that you have to work so much with the orchestra, I mean that you have to do everything, seems to me to be only right, especially for you, and ultimately it is possible that the results will be even greater than when nice things are performed by individual good musicians (as in Dresden). I know that from the quartet. And ultimately they are doubtless disposed to that in America. — As always, I would rather discuss all this with you, and simply be with you. I am writing this, by the way, in the Grüters living room with the 4 Cloos children, and below me Rudi is romping through the Reger F-sharp minor sonata, and above me Hermann is practicing. — Of course you are correct about the trills! In descending trills, one can often leave out the grace note to good advantage, especially common in Mozart. — I have to close, my dear boy, much as I regret it, and I could not write before this, I am really terribly distracted just now, and also without a wife. Frieda is with Irenchen since yesterday. So that I can get a look at Irenchen before the 17th of Dec., when I first get to go home, Frieda is bringing Irenchen to Mannheim for the day to a concert. — I will write you again as soon as I can to console you in your solitude (which surely agrees with you considerably, just as America's national beverages do).

Again a thousand thanks,

[Adolf]



With Alexander Glazunov, Leningrad, 1927.

TO FRITZ BUSCH

[December 1927]

Dear boy,

What sorts of programs are you doing? I wish I were better informed. But by the time you get this your time in America will have run out, and we can all look forward to your imminent return. Besides, "we," you and I and Rudi, and my quartet, with the music that we make, are truly needed in Germany a few more years to stiffen the backs of the growing generation (which relates more to our manner than to that of Furtwängler, Edwin Fischer, etc.), and pave the way for them. The latter are hopelessly corrupt, but the public is beginning to smell the stench and occasionally notices the fresh air. In time it will probably love it more than the other and it alone, so be it, amen.

Anyway, your depictions from the promised land are not exactly edifying. Reger-Rachmaninoff and Wieniawski. O God! Your English is wonderful, however, and cheered me no end. *I am very glad to hear you speaking English.*

I hope, if you can back, to learn a great deal from you and we all will have great pleasure to see you again in the next time. I wish you a very pleasant Christmas-Evening and Holyday and think you will remember you, your 'sincerely' brother is certainly one of the greatest, largest, biggest etc. to you. Aside from that, I love you with all brotherly love and that of a best friend, and wish to have you near again soon.

Stay well,

Your A.

TO FRITZ BUSCH

Basel

December 22, 1927

My dear Fritz,

For a few days now at home and with time off. I wish you were already enjoying the same, you poor soul! We all think of you a lot and are always talking about you. Your good, interesting, and comical letters have delighted and touched me, and I am ashamed that I haven't answered them all and right away. I read them over and over, and sometimes to others as well, and I am terribly proud that you write me so charmingly and so often. I was utterly shattered by the fact that you went through all of the parts to the symphony yourself, and only had assistance for the duplicates. I don't know how to thank you for your effort. Of course it is fine with me that you gave the 50 dollars to the two musicians for their work — That goes without saying. Altogether I am very happy that the business went well, and thank you sincerely for everything, also for the smooth translations of the reviews. Regarding the "contorted voice leading," I am willing and eager to listen to your suggestions, which are surely correct. I hope we see each other soon after you get back. Dear boy, might I ask you, if you haven't done so already, to see that the parts to the symphony (incl. score) are sent immediately to Generalmusikdir. Weissbach, Düsseldorf, probably best "registered" or "insured." I will reimburse you later. The sooner the piece is presented here, the better for me. People are just beginning to notice that I am serious about composing. And my work is finding its way, as is above all clear from the accounting of the "Gema," which is continually sending me money. Yesterday once again over 600 marks, and a few months ago almost as much. I am being performed a lot, and am myself playing more of my own work than I used to, because I like the new things better. But since the symphony nothing new has come to me yet. I have all sorts of plans, but with the press of concerts it is impossible to start anything. And now for the first few days I was "kaputt," and had to be without music.

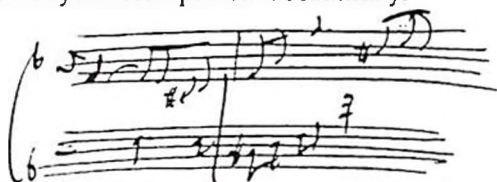
I am working on a very beautiful crane¹ — a hammerhead crane — which

¹He had been given a "Meccano" set.

is capable of executing 19 different movements — or at least should be able to when it is done. — Unfortunately, I soon have to start doing finger exercises again, I have to play the Beethoven in Paris on January 8, that just got decided. Two days later the Reger concerto again in Winterthur with Scherchen. I recently played it in Düsseldorf. The notes were there, otherwise little or nothing; it “worked,” but everything was lacking in meaning, not exactly the right approach for the piece. It would be fine with me if your plans for an American concert orchestra were to materialize! But a million dollars is the minimum! Just be careful, and don’t be too optimistic and too gullible — I’m not, for certain, and of the two of us you were always more likely to be optimistic than I, though it sometimes seems otherwise on the surface. I like that in you and I admire it, but I always worry about you, and often feel that disappointments are much more painful to you than to me, since I never count on anything pleasant and therefore am always delighted when something pleasant happens. Above all, I don’t give a damn about anything relating to success and advancement in the world. And I wish you felt the same way, and that you could not be influenced by such things either, for that would be more reasonable and more appropriate in any case and in every respect. Don’t let Dresden get spoiled for you by the stupidity of others or the thousand vexations it means for you. Ultimately the job, your job in the realm of music, is the most distinguished one in the world except for Toscanini’s, regardless whether other conductors are having “sensational” successes just now, perhaps only because they aren’t conducting in one place. Our way of making music, Toscanini’s way, yours, Rudi’s and mine (including my quartet), is nevertheless the right way and the “enduring” way! Ultimately people have been listening to me for a long time now, over and over again in the same cities, and I keep my audiences, even pick up new ones if necessary, while none of the “virtuosos” are capable of interesting the public for long. You can’t do it with bad music, even though America prefers Wieniawski to Reger! By the way, aside from “that,” the concerto is after all quite nice, and I can imagine that you accompanied it beautifully.

I was delighted that you were so pleased with the boy² in the Beethoven concerto. However you don’t write anything more about his appearance that

evening beyond the success he had with the audience. How did he play to “your ears”? — Frieda recently talked with Grete on the telephone — I was lying in bed in Leipzig with stomach trouble, but did not have a concert and was feeling relatively recovered after a few days. The two chatted with each



² Fritz conducted when the eleven-year-old Yehudi Menuhin played the Beethoven concerto in Carnegie Hall. It was the prodigy's first public performance in New York.

other for a long time, I had already been apprised of the Strauss affair by Juju, who described Grete's daring determination contra Strauss with particular relish. — Dec. 23, A.M. I couldn't write any more yesterday, we were invited to Pellegrini's to eat rabbit, shot by Pelle himself. He has once again painted some wonderful new pictures, and — despite our debts — we bought two of them. Ultimately Pelle needs the money more than the rich friends who lent it to me for my violin. One has to do what one can to correct the unjust distribution of wealth now and again, especially if in so doing one can get so much pleasure as we do from the beautiful pictures. — It is a shame that you can't just pop in on us sometime to see how nice it is here. And how we would love to "drop by" to visit you there on your 20th floor! We are all sorry you are so lonely, and especially at Christmas. — By the way, I forgot to tell you that your addition of a clarinet in D delighted and amused me no end. Please include it in the package to Düsseldorf. Of course it was right to add it if there were "holes." I will even write in a saxophone quartet, if necessary, that would add volume. Anyway, I told you at the start that the woodwinds would have to be doubled (and I was thinking of German woodwinds). In general I feel that a choral arrangement (with 2 oboes or even 6, if possible) is required in my music, and I cannot imagine that I would ever orchestrate in such a way that doubling would be undesirable, for to my eyes (ears) that would be bad orchestration. Even so, your reference to Mozart is justified. If I could compose like Mozart, I too would get by with only 2 oboes. I have been trying to imitate him for a long time, but I feel that in a time when automobiles make so much noise it is impossible to write symphonies in the "style" of Mozart. In my divertimento I don't need any doubling! Incidentally, Mozart is the only one in whose music everything sounds. Perhaps Haydn as well, who is of course similar. In Bach you also hear everything, but depending on the number of strings, it is still necessary to double, even triple etc. You know that as well as I. But if you appeal to Mozart you will permit me to drag in Bach. —

When are we going to do a Bach festival, by the way, or a Mozart festival? Or both in one for two weeks. Dresden. With a summer of preparation that we would then have to spend together. We'll have to get cracking, for in a few years I won't be able to fiddle any longer, my talent is diminishing. I have to practice, and without practicing I can't play any more. — Stay well, my dear boy, I would gladly keep chattering, but have to help with the Christmas preparations. Things aren't going so well for the parents again just now. Father is having trouble with his heart (probably he has again taken to drinking "a little glass" now and then). I was recently in Bochum, and he was feeling fine, but with no alcohol. I fear that he gets worse whenever he breaks the ban on alcohol, just like Mother and her potato eating. But you needn't be worried, if the two of them have a little scare now and again, they live more sensibly for a few days and they get better. They simply are not totally reasonable, and they aren't going to become so now. — Willi is working hard

and is a real actor, but a dear fellow nonetheless. Lisbet³ is at home and in the process of getting divorced. Heini is doing well enough, only he can't work properly in the house, yet they can't let him stay anywhere else (though he is being very good and the business has been put behind him for now — but without supervision?). Hermann and Lotte have a little daughter (Gertrud). — So all the best for the new year (these written greetings will get there too late for Christmas), I hope you are not entirely alone. I embrace you with all my love!

Your Adolf

FROM LILLI LEHMANN

Berlin-Grünwald
December 30, 1927

My dear, most esteemed Adolf!

With my most heartfelt best wishes for the new year and for always. I would not burden you with my scrawl for that reason alone, but I would like to ask you to take on a young man who is engaged as organist at a "movie house" in Darmstadt, does quite well as far as his salary goes, but is forced to play the most foolish things that are by no means suited to the organ and his refined musical sensibilities. I only mention this, for he doesn't want anything from you, only to perhaps be able to talk to you sometime and hear you. He is supposed to have considerable talent as a composer, and as I said, he is a refined, respectable person. He played the accompaniments in my Salzburg course last summer — on the recommendation of the Mozarteum — accompanied very well.

I miss the sounds of your violin more than I can tell you. They echo in my ears, and haunt me. I hear from over there that Fritz performed with Gerald. Farrar, who is pulling herself together again. I know nothing of it from her directly. I hope she really comes in the spring and I can again make some connections for her. I hadn't seen or heard her for 16 years, and I also didn't hear her in Salzburg when she stayed for 5 days out in the village with me. Oh well, I don't need to tell you anything about study and work and talent. Stay well, Herr Huber can tell you about Salzburg. I embrace you and your dear, lovely wife and your little Garrison [?] with all my heart, in admiration and devotion and with thousands of best wishes

As ever,

Your old Lilli (5:00 A.M.!)

³ Lisbeth Senkspiel (née Busch), their younger sister.

FROM FRITZ BUSCH

[Dresden]
March 2, 1928

Dear Adolf!

Many thanks for your card from the south to Mother Boettcher, who was especially delighted with it. Mentally she is perfectly alert and lively, but otherwise she can't move, and is all the more grateful for all the nice things people do for her.

I will now spell out my plans for the immediate future, for I keep hoping that we will see each other soon and catch up on the comical and sorrowful experiences we've had in the meantime.

With the exception of the 24th and 25th of March, when I will be in Magdeburg and Halle with the orchestra, you will find me in Dresden every day until the 1st of July. You absolutely have to hear "Così fan tutte," our best and for once truly fine production. In June we are having a festival: June 3rd, Verdi's "Macbeth"; 4th, Richard Strauss's "Helena" (dress rehearsal); 5th, "Così fan tutte"; 6th, "Helena" premiere under my direction. These will be followed by operas by Mozart, Weber, Wagner, Verdi, and Richard Strauss. My vacation begins on July 1. Then on August 12 the treadmill starts up again. The week before Easter, I am going with the family to Lake Constance for a rest. We also want to look around for a house there, as I happen to like the water more than I do the mountains, and feel that in that area one can have both, or at least the mountains are not all too far away.

So write me a card telling me when we will see each other, and for today accept best regards from all of us to everyone, and especially to you, from your

Fritz Busch

Please tell Irenchen that I sincerely hope Rudi's audacious behavior toward her has improved. If not, I would be forced to take steps I would rather avoid.

TO FRITZ BUSCH

Wiesbaden
October 11, 1928

Dear Fritz,

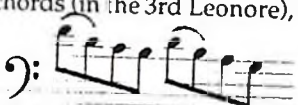
Three days ago we were in Milan to hear a Toscanini concert (Mozart D-major symphony, Busoni Berceuse and "Arlecchino" rondo, Ravel "Daphnis and Chloë"). The concert was wonderful! Everything perfectly beautiful. As we were saying hello to Tosca and thanking him, he immediately started talking about the variations and the symphony. He thinks they are both very good (in the symphony the orchestration in the brass a bit monotonous), he wants to perform both pieces, first the variations, the symphony later (since



*Dresden, September 30, 1928.
Käthe Roemisch, Frieda, Dr. Wolfgang Roemisch, Adolf.*

you have already done it). So, my dear fellow, I thank you! We were together again that evening (at his apartment) and were thinking of you with all our love. He talks all the time about "Fritz." We now know what he means when he says that the orchestra in Dresden is too close to him. He actually wants a better relationship between the individual groups — everything ought to be better balanced in sound, and when you hear him at La Scala, you know right away what he means. In any case, Knauer is always too loud (with the sole exception of when he has to play "ff" all alone! And the brass is too loud, for example in sustained chords (in the 3rd Leonore), when the basses have the eighth-note figure:

as criticism, my dear
make it clear to you

♩: 

means, as I know that you did not understand him. — Tonight I played here with Rosenstock. He did very well (Mozart A-major), the orchestra is mediocre, but they try. The Berlioz Symphonie Fantastique was well done, but somewhat pale and lifeless, not to speak of some of the individual performances. — Making music well is damnably difficult, I can't do it either, as a violinist you get more and more nervous as time goes on (the orchestra and the conductor make you nervous), with the quartet you're never done, there's too little time for rehearsal. What do you do, if you're not stupid enough to be a virtuoso? — Enough nonsense, I'm going to bed, it is midnight. Tomorrow morning and evening Frankfurt with Krauss (also the Mozart A-major)!! — Father had a bad heart attack 3 days ago. It happened

I write you this not
boy, but so as to
what he probably

in his sleep; Heini noticed that he was moaning and turning completely blue in the face. As it happened, a nurse was there with Mother, and she immediately massaged his heart. Everything was then fine again, after the doctors were there and gave him injections. Today he was permitted to get up a little again, we telephoned from here. Anyway, stay well, my dear boy, regards to all the folks at home, and give the orchestra my thanks once again for all their effort. I hope we see each other again soon. All the best, also from Frieda,

Your Adolf

FROM FRITZ BUSCH TO MOSHE MENUHIN

[Dresden]

November 13, 1928

Dear Herr Menuhin!

I was only able to get some definite dates from my brother Adolf a few days ago, from which I discover that he has concerts up until the 27th of April, the whole of April in Italy. In May and June he will be in Basel, with only a few days away. Thus it would appear that Yehudi could come to Basel for May and June. It is probable that my brother would also have enough time to devote himself to Yehudi in July and August. I have taken over the correspondence at my brother's request, though I am quite as busy as he. But with his frequent traveling Adolf is difficult to reach.

With best regards for now, I am

Your devoted
Fritz Busch

FROM FRITZ BUSCH

[Dresden]

November 14, 1928

Dear Adolf!

In great haste I enclose the carbon of a letter, from which you will see everything you need to. If this doesn't suit you, I beg you to write to Menuhin directly. Also I have not yet had a chance to determine with Menuhin the fee for the lessons that you can give him, and have not even broached the matter with him. I would prefer it if that could be done afterward, but soon, along with a confirmation or if need be an alteration of my letter on the part of your secretary.

I am working very hard, as always. Leipzig was very nice this time, and a particular success. For today best regards from house to house,

Your Fritz

FROM ALBERT SCHWEITZER

Visiting Card

March 5, 1929

Terribly regret not finding you at home! I had desired to see you now for such a long time —

Sincerely,

Your Albert Schweitzer

FROM FRITZ BUSCH

[Dresden]

April 18, 1929

My dear Adolf!

I was very sorry that you could not get to Bochum. I was so upset by the unexpected news of Father's death that I did not conduct "*Così fan tutte*" that night and also cancelled the concert in Berlin with Menuhin. On Wednesday I left for Bochum with Grete, was still able to see Father (he looked wonderful, and for that reason I had a last photograph taken of him). Mother was very happy that we were there. All the rest when I see you.

Menuhin played here yesterday, Bach E-major, Beethoven, and Brahms. He has gotten still better, and is a true marvel. It is almost uncanny, and I have taken him to my heart in every way. The parents, who are very clever and reasonable, are convinced that the boy's future now depends entirely on your helping him, and I did all I could to put my dear brother in the proper light, both as a musician and a person. Despite the countless and almost unbelievable offers, his father has rigorously refused everything. Yehudi is only giving one more recital in Berlin, and then the parents are going to wait there to hear your quartet concert and meet you. They would like, as soon as you have a little time, to take the whole family to Basel and rent an apartment there. You'll now have to work it all out with them in Berlin. Yehudi has two little sisters¹, by the way, eight and six, who are also supposed to play the piano splendidly. The eight-year-old would like to study with Rudi, so that you will have a nice little music industry going. I haven't talked at all about the financial aspect, you will have to decide that yourself. The lad is supposed to give only 8 concerts a year, one a week for a period of eight weeks, and the rest of the time he is to study and enjoy his childhood. He turned twelve in January. As far as I know, he has enough patrons so that money needn't be a problem. I have forgotten all that myself in my admiration for him. As for that, you will of course see for yourself. His Bach was considerably too slow in the first movement and the least good, the Beethoven

¹ Hephzibah and Yaltah.

SALLE ERARD, 13, Rue du Mail
Lundi 27, Mercredi 29, Vendredi 31 Mai 1929

À 11 heures précises

sous les Auspices de l'Association Française d'Expansion et d'Expansion Artistiques

POUR LA PREMIÈRE FOIS A PARIS

AUDITION INTÉGRALE

DES

TRIOS DE BEETHOVEN

avec le concours du

TRIO BUSCH, de Bâle

(RUDOLF SERKIN, ADOLF BUSCH, HERMANN BUSCH)

Piano

Viola

Violoncelle

PREMIÈRE SÉANCE

Lundi 27 Mai

Trio Op. 70 N° 1
en ré bémol majeur

Trio avec variations Op. 44
en mi bémol majeur

Trio Op. 1 N° 2
en sol majeur

DEUXIÈME SÉANCE

Mercredi 29 Mai

Trio Op. 1 N° 3
en do mineur

Trio Op. 70 N° 2
en mi bémol

Trio Op. 11
en si bémol majeur

TROISIÈME SÉANCE

Vendredi 31 Mai

Trio Op. 1 N° 1
en mi bémol majeur

Trio avec variations Op. 121

Trio Op. 97
en si bémol majeur

PIANO ERARD

much purer in its intonation than it was a year and a half ago, and the Brahms the most incredible thing you can imagine. To give you some idea, I am sending along some of the newspapers, which you can read for a change² on your travels. I promised his father that I would write you in detail, which I have now done. You will be envious of him on account of his new Stradivarius. I would like to have come to Berlin to be there when you first meet him, but unfortunately I already have a rehearsal on Monday morning (the 29th) in Duisburg. By the way, I rehearsed yesterday and today with the Dresden Philharmonic Orchestra, with which I have a concert on Saturday in Chemnitz ("Eroica," among other things). The orchestra is quite excellent, and since we

² Adolf never read reviews, either of his own performances or those of other musicians.

see each other so seldom, perhaps you and I could do a concert with these people here in the Gewerbehaus (three violin concertos). You would be satisfied with the accompaniment, and one can rehearse as much as one wants. Also the fee for the orchestra is very modest. What do you think about this? We could do it either in June or sometime next year.

At the moment we are rehearsing "Jürg Jenatsch," by Kaminski. Unquestionably a serious work, but the most difficult thing I have ever conducted in my life. Often unnecessarily difficult, unfortunately.

When are we going to see each other? For today, best regards from house to house.

Your Fritz



With Yehudi Menuhin in Basel, 1929.

FROM YEHUDI MENUHIN¹

Basel

August 6, 1929

Dear Uncle Adolf!

Many thanks for your card. I hope that you still have a few lovely days in the mountains. I am looking forward to seeing you back in Basel on the thirteenth.

We have almost decided not to go to Holzdorf, for this fall and winter we will be away from our family so long that we don't want to leave them alone too long already. — I hope it will be possible for us to be together a really long time next Tuesday, since we won't be seeing each other in Holzdorf. It would be nice if in the little time available next week we could work together a lot.

My best regards to Frau Busch, Irene, and Rudy! Also from my parents, Hephzibah, and Yaltah.

See you in Basel!

Yehudi

TO OTTO GRÜTERS

Postcard

Riederalp

August 10, 1929

Dear boy!

Many thanks for your nice birthday letter. We were very sad that you could not come. It is a wonderful spot here. Bad weather yesterday and today. Nicely recovered after exhausting work. Finished a huge score in 3 weeks. Before that sketched out 12 measures. But I took a vacation and it is quite unfair that you aren't doing so. Six days aren't enough!! Be reasonable. We are looking forward to seeing you.

All best,

Your Adolf

For the moment a chauffeur is driving!¹ So don't worry.

Frieda

¹ This letter was written in German, and it is clear that he had had "help" with it, which is why it seems so much more mature than his other letters.

¹ Francesco von Mendelssohn had given the Busches a car, and Frieda Busch and Rudolf Serkin were taking driving lessons.